

INTERNATIONAL
**TALKING
MACHINE
REVIEW**

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London 1992

A Galli-Curci discography

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DIARY

Entries for this page are invited, listings here are free of charge, and are presented in good faith from information available to TMR at the time of publication. No responsibility can be accepted by TMR or staff for the accuracy or otherwise of the details printed herein. Before setting out on a long journey to attend any of these events, it is suggested that you contact the organizer(s) direct NOT 'TMR'.

● Denotes that TMR sales desk hopes to be in attendance.

October

11th Flea market,
CHATHAM. Mid Kent
College, Maidstone Rd.
CHATHAM Kent (opposite
the airport).
Gramophones, radios, and
records appear here
regularly.
Details: (0634) 719093.

November

8th Flea market,
CHATHAM
Details as 11th October

December

13th ● C&F Nostalgia
record bazaar, Greyhound
Stadium Grandstand, Plough
Lane, WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

13th Flea market,
CHATHAM.
Details as 11th October

1993

At the time of going to press we
have no firm dates for the
Gramophone and Record Fair,
Fairfield Halls, CROYDON. We
understand that the organizers are
planning TWO fairs at this highly
popular event in 1993. Watch this
space! Details: (0732) 863955

February

7th ● C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.
● Gramophone and Record
fair, Lijbaanhal,
Vlaardingen,
ROTTERDAM.
K. Bouman, 010-4352595.

March

14th ● Birmingham Record
Bazaar, National Motorcycle
Museum, Brickhill, B'ham.
(see advert in this issue)
Derek Spruce (0923) 237794

April

24th ● CLPGS Phonofair
Northampton.
Details (0604) 405184

25th ● C&F Nostalgia
record bazaar, Greyhound
Stadium Grandstand, Plough
Lane, WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

May

2nd ● The National Vintage
Communications Fair,
National Exhibition Centre
(NEC), Birmingham.
Records, Radios, 405-line
TV, Gramophones, Vintage
audio, Juke Boxes etc.,
Details: Jonathan Hill,
(0398) 331532.

July

4th ● C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

11th ● Birmingham Record
Bazaar, National Motorcycle
Museum, Brickhill, B'ham.
(see advert in this issue),
Derek Spruce (0923) 237794

September

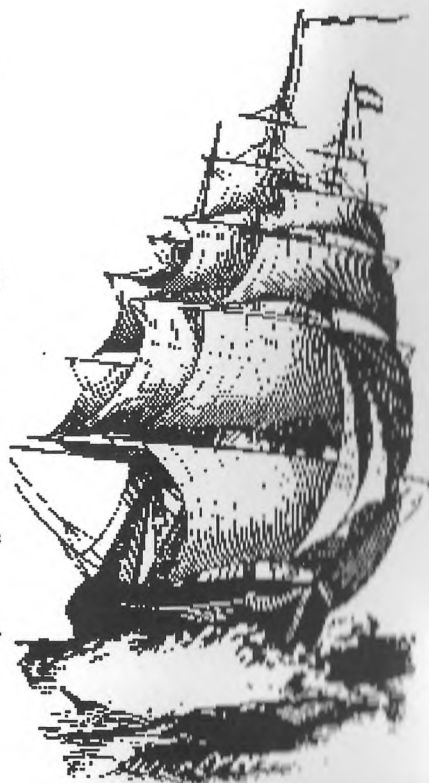
12th ● C&F Nostalgia
record bazaar, Greyhound
Stadium Grandstand, Plough
Lane, WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

October

10th ● Birmingham Record
Bazaar, National Motorcycle
Museum, Brickhill, B'ham.
(see advert in this issue),
Derek Spruce (0923) 237794

December

5th ● C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.



Nipper's bit

WELL what do you know, no sooner have I got used to being the darling of the CDs than the bank welcomes me with open arms! Actually its National Westminster who are having a bit of a 'promo', that's youngster-speak for promotion - but I guess you knew that (the new language is due to my new lease of life). They have used a series of photographs of my stand-in to advertise a new banking service, quite nice they are too, Master's got one in the den and Mr Bayly has one down in Bournemouth, glad I'm appreciated, now about those syndication rights.

The Treasurer and I have had a bit of a telling off from Master over our last issue. Whilst Master was in Paris it was agreed that I should change the make-up of my page so that the Treasurer could incorporate his bit about cheques. As the Treasurer knows about as much about spelling as I do about book-keeping, he made a mistake, for which we're both sorry. Supersede not 'Superceed', (to be written out one hundred times).

Letters of encouragement make Master feel on top of the World but modesty forbids him from reproducing them, however I will say thanks to those many readers who write in. One letter Master left laying around came from Geoffrey Percival of Belfast " ... I think that the recent issues of the T.M.R. are great! What more can one say? " On behalf of Master, I'd like to say "Thanks Mr Percival, and to the others".

The response to the availability of back numbers of *Sounds Vintage* has been tremendous, I have been kept busy running over the road to the Post Office with parcels going all over the World, quite earned my bone! To those who's orders included Volume 4 No.1 and Volume 6 No.6, I am pleased to say that a small quantity has emerged and these should be sent to you in the near future, all orders being dealt with in strict rotation. I cannot guarantee that future orders for SV can include these, though once the back log has been dealt with. If there are any left over then priority will be given to subscribers from outside Great Britain, and thence to TMR subscribers purchasing from us at the various events we attend.

During the course of the last Record Fair at Croydon we met the Director of one of London's best dance bands, 'The Piccadilly Dance Orchestra', the handsome Michael Law. Before you all wonder why you can't find them listed in Brian Rust and Sandy Forbe's *British Dance Bands on Record*, I'll explain. The PDO is a twelve man orchestra currently playing under Micheal Law's able direction (he also fronts the outfit as one of two singers, the other being Janice Day). I have a CD which Master will review in the next issue, but I can tell you that they are well worth hearing if you like the sounds of the dance band days. They are appearing in The Paul Robeson Theatre, Hounslow on the 24th October (phone 081 570 0622 for tickets). Janice Day and Michael Law present a 1930's Cabaret Duo at the Hyde Park Corner, Pizza On The Park venue on the 26th October, (Tel: 071 235 5550), they are also giving a free performance at lunch time on 21st January 1993 in the foyer of the Royal Festival Hall. The band also have a Quartet and they too are giving a 'freebie' at the RFH foyer on 2nd December at 12.30pm to 2pm. So if you're looking for somewhere in London to put up your feet during Christmas shopping, you now

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know of a good break; mind you I doubt you'll be able to resist a bit of foot tapping, their music certainly gets my tail wagging.

I don't know much about high finance and the financial markets are a closed book to a mere terrier (and a closed door probably!), all I do know is that Master and Moneybags (the Treasurer) have been playing with their calculators lately and have concurred that the cost of a subscription to TMR will have to cost more from the next issue. All future renewals will be at £10.00 for four issues in the UK and Europe. Other countries by surface mail be £15.00. Airmail rates will be quoted upon application. Master says he is sorry about this rise but to continue to give you the magazine you deserve, and raise the standards even higher this is the only course. We have trimmed our budgets recently, I'm down to only one dog biscuit a day and Master is down to six cups of coffee during the time he prepares the magazine for press. NIPPER

Payments to TMR

The treasurer has asked me to repeat his few words about payments to Talking Machine Review; A new Act of Parliament came into effect July 1st, 1992 concerning cheques crossed "Account (or "A/C") Payee Only" these can only be credited to the named payee's account WHICH MUST be exactly as the name on the account. Our account is named "TALKING MACHINE REVIEW". Cheques or postal/money orders made out to any other title may not be accepted. (Please do not make items payable to TMR). Dollar cheques can be accepted please enquire first for details of our account. Eurocheques: Positively CANNOT BE ACCEPTED! The best methods are, a Giro cheque if your country issues them, or a Bank Transfer direct to our account. The details for transfers are: "Talking Machine Review", sort code 07-00-93, account number 33333334 - 0394/702 250 382. Alternatively we can accept, at your risk, bank notes of the following currencies, England, Scotland, Northern Ireland, (all at par). Eire, France, Netherlands, or USA. (converted to the nearest whole note at tourist rates).

Credit Cards: None accepted, this facility is withdrawn.

Dollar accounts welcome please ask for details and rates.

Junkshoppers' Column

Arthur Badrock

• OF SALES AND ROYALTIES...

Some of us get totally involved in a quest for discographical information and accuracy while others discuss their latest purchases and the prices being fetched on auction lists. The original artist's concern for sales and royalties isn't something we think about yet the sales clearly affect the rarity and often the value of the record we collect now. Thanks to Ruth Edge of EMI Archives, Arthur Badrock is able to give an interesting insight into this aspect of the business.

Most of you will be familiar with the American banjo player, Eddie Peabody, who recorded and performed as a solo artist for many years and was very involved with promoting the banjo as the American national instrument. During the 1920s he recorded a great deal for Banner, some sides being released in Britain on Imperial.

In December 1931 he was in London, staying at the Piccadilly Hotel. Following talks with the Columbia Graphophone Company the manager of their Artists Department wrote to him on December 12th, addressing him in familiar terms as "My dear Eddie" offering him an exclusive recording contract for two years which was to date from his next recording session. In return for his undertaking to record at least four titles at a session they undertook to issue a minimum of twelve titles per year. For this he would be paid £15 per session plus a royalty of one penny (1d) per double-sided record on 85% of records manufactured. It was explained that the allowance of 15% was for records used for advertising and demonstration purposes, breakages, returns etc. [These would also be exempt from copyright payment under the 1911 Act] In effect the royalty was payable on the estimated proportion of manufactured records sold. The whole arrangement was subject to Eddie being available in London for recording.

Some of you will be familiar with the recordings that subsequently appeared. Columbia DB661 was released first in December 1931 coupling 'Blaze Away' and 'Many Happy Returns of the Day'. On both sides Eddie Peabody sang as well as playing the banjo, guitar, mandoline and mando cello. My own favourite came in January 1932, Columbia DB713 coupling 'St Louis Blues' vocal and banjo only and 'Some of These Days' on which he played the banjo, mando-cello, mandoline and banjoline as well as singing. In all fourteen titles were issued in the DB series ending with DB930 'La Paloma' / 'Les millions d'Arlequin' in November 1932.

In 1935 a list was drawn up showing the total sales for each record from the date of issue up to the end of September 1935 and the sales over the last six months. I quote from the EMI Archives:

	Date of issue	Titles	Sales - to Sep 35	last 6 months
DB661	Dec '31	Blaze Away Many Happy Returns	14606	69
DB702	Jan '32	Just a Crazy Song This is the Day of Days	6259	24
DB713	Jan '32	St Louis Blues Some of These Days	7307	76
DB719	Feb '32	Poet and Peasant Overture Lucia di Lammermoor Sextette	3747	3
DB769	Apr '32	Melody in F Londonderry Air	2863	13
DB812	Jun '32	Rhapsody in Blue Rose Marie	2912	35
DB930	Nov '32	La Paloma Les Millions d'Arlequin	3216	42

I have no idea how these figures were calculated particularly the 3 for the six months sales of DB719. It clearly cannot be on 85% of the manufactured figure. Missing from the list of recordings made on the 10th December 1931 and therefore not forming part of the offer made in the letter of 12th December are the following two sides, issued on Regal, Columbia's cheap label, in February 1932 but not issued as Eddie Peabody

Regal MR469 TED ELLSWORTH comedian
(Syd Vernon with his Guitar) with piano

CAR925-1 Eleven More Months And Ten More Days

CAR926-1 You'll Never Miss Your Mother Till She's Gone

Aurally this is Eddie Peabody singing and Ted Ellsworth is believed to be the pianist. Whether Eddie Peabody received a flat fee for these sides or whether it was in the nature of an unpaid trial prior to the offer is unclear. It remained in the catalogue until January 1943 and turns up quite frequently. All of Eddie Peabody's London recordings suffered from being sold during the depression.

In 1937 and 1938 some of the titles were reissued in the FB series. 'Rhapsody in Blue' and 'La Paloma' on FB1738; 'Blaze Away' and 'Melody in F' on FB1951; and 'Some of These Days' and 'St Louis Blues' on FB1987. In 1939 the third appearance of 'Rhapsody In Blue' with its original backing of 'Rose Marie' on FB2099. There are no details of sales nor of any royalties paid in the company files. My own observations would lead me to think they sold less than the DBs.

Apart from his solo recordings some sides cut in October and November 1925 were listed in the Plaza recording file, and issued, as Eddie Peabody and his Band. The vocals are mainly by Arthur Hall and Vernon Dalhart (on 'Prisoner's Song'). I suspect they are by a studio band and not by a working band led by Peabody. (Does anybody know whether he had a band at this period?) My own favourite is 'Clap Hands! Here comes Charlie' issued here on Imperial 1555 as

by the New Orleans Dance Orchestra. I can still recall the shiver up my spine when I first saw that band name on the blue and gold label almost 40 years ago.

A pianistic puzzle

The following records are identical to each other -



COLISEUM 1477 MONONOVITCH Pianoforte solo

-02844-	0554	Vugarische Rhapsody	Pt I	(- -)
-02845-	0555	" "	II	(- -)



TOWER 306 WALLACE BERNARD (Pianoforte Solo)

	0554	Hungarian Rhapsodie No.2	(Liszt)
-02845-	0555	" "	(")

and almost certainly the following will prove to be the same

SCALA 410 EMIL DICKER Pianoforte solo

		Second Hungarian Rhapsody pt1	(Liszt)
		" "	pt2 (")

Scala 410 was issued in November 1921 and Coliseum 1477 in June 1922. Date of issue of the Tower is not known. The 0555 numbers are Scala controls and the 02800 numbers are from the German Anker - Kalliope series. The only pianist I know of who recorded a double sided 10" version of Liszt's Hungarian Rhapsody No.2 for Anker was Joseph Weiss but the matrix numbers for his version on Anker E9586 are given in the reference books as 04959/04960 which are higher than the numbers on the version above, although the Anker recordings are dated by Gregor Benko as "shortly after 1910". Weiss, who was born in Hungary in 1864, was a pupil of Liszt and was an extremely fine pianist through both his playing and behaviour could be described as eccentric. His recordings are extremely rare and while the pianist on the English issues takes liberties, an aural judgement on his identity has, understandably, not been forthcoming from any piano buff to whom I have played the recording.

Other Anker masters appeared on Scala - Coliseum -Tower . Is there an expert on Anker records who can identify these and other recordings?

Who were the Trocoraggers?

In 1923 Paul Specht, the American bandleader and entrepreneur had three bands appearing in London nightspots. His own orchestra, which included Frank Guarente on trumpet, recorded some dozen sides for Columbia whilst here and his pianist Arthur Schutt recorded some solos which were released on Columbia's cheap label, Regal. The second band to come under Specht's management was Robert Bennett's Frisco Orchestra, which from the photograph [OVERLEAF] seems to have been an eight piece band which appeared at the Royal Palace Hotel and recorded four sides for Columbia, two appearing on that label and two both appearing on Regal G7944 and G7945 - 'I Wish I Could Shimmy Like My Sister Kate' and 'Mr Gallagher and Mr Shean' as by the Regal Novelty Orchestra. Apparently there was a third band appearing at the Trocadero with the unoriginal name of the 'Trocoraggers.'. The photograph [OVERLEAF] shows six musicians and although it may not reproduce well I have to say that the pianist bears a strong resemblance to the young Brian Rust when I met him in 1949. According to the report which accompanied the photograph this third band also recorded in London. If it did it would almost certainly have been for Columbia. Possibly they never recorded or the results were rejected, or perhaps we should listen again to some of the pseudonymous Regals from that period.

Chris Baker comedian

Chris Baker was an English comedian who made a few recordings for 'Favourite' and 'Winner' around 1912 to 1913. He seems to have specialised in tongue twisters. In over 40 years of collecting I cannot recall ever seeing any of his records; when Karlo Adrian and I produced the revised Winner listing we still lacked the matrix numbers for his two issues - 2325 and 2346. Mr Baker's son and granddaughter have been in touch with Johnny Hobbs, the Nottingham collector, and are anxious to obtain copies of their grandfather's recordings. If you have the records for disposal or can supply a tape - please contact me at 50 George Drive, Drayton, Norwich, Norfolk, NR8 6DT.

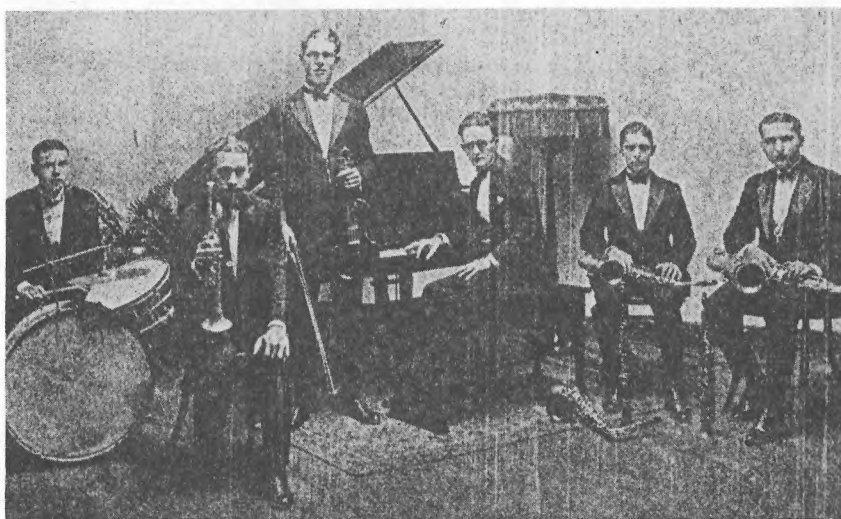
That's all for this issue - any comments can be sent to me at the Norfolk address given above, or via the TMR editorial address.

Arthur Badrock



*Bennet's Frisco Orchestra,
Royal Palace Hotel, London*

*The Trocoraggers
The Trocodero, London*



Tailpiece from Nipper

Ernie Bayly asks me to correct a mistake in his obituary of Phillip Baraud (TMR 80 page 2347). The year that Ernie and Phillip met to confer was 1990 and not 1980 as printed.

Richard R Johnson of Aylesbury writes: I read with interest the item in TMR 80 page 2341 on 'Television at Hayes', you might like the following details taken from the recording sheets:

Elizabeth Welch and Robert Ashley's session was televised in the afternoon from 3.00pm - 3.15pm. They each received £7. 17s. 6d. and whole session cost (in total) £104. 12s. 6d.

Miss Carlisle was accompanied by Mr Ronnie Munro and his orchestra and the session cost £33. 0s. 0d. She was assisted by Mr Sam Browne who received a fee of £5.0s. 0d. Her session was televised at 9.00pm - 9.15pm.

All expenses in connection with the above sessions were charged to the English Branch Advertising Department [of the Gramophone Company].

[Editor's comment: Anyone who has read Asa Brigg's scholarly history of the BBC will be very aware of the Corporation's aversion to anything that remotely smelt of commercialism or advertising in those days. In view of

that I wonder what the various committees in Broadcasting House would have thought if they had known of the involvement of the Advertising Dept. at Hayes?]

The hand cranked gramophone shown on page 2351 of issue 80 has evoked much interest. The following skimpy details have been conveyed to the editor but aren't verified. It is understood that two of these machines have been circulating through various dealers these past twelve months. They are believed to have originated from sale in the Cheltenham / Gloucester area.

It is suggested that they were part of a batch made for missionaries to play in the jungles of Papua New Guinea and South America (Brazil?). Special records were used by by evangelical organization in Cheltenham. Has anyone any further details of the records or the organization?

On the same page of TMR 80 was a photograph of a Faytone Recorder. One other example has been reported to be in existence. Housed in a wooden case, it is complete with at least two metal blank discs. As it does not carry the reversed engraving of the trade mark of our example, but does - reportedly - have a Patent Number (rather than a Pat. App. For mark) it is presumably of a later date. The owner states that its sound level is very low.

However the question still remains, as the example in our photo had the reversed trade mark 'logo', was it intended for use with wax blanks?

Amelita Galli-Curci

Paul Hartup

Born 18 November 1882 Milan

Died 26 November 1963 California

Amelita Galli was born into an aristocratic and cultured Milanese family, her mother was Enrichetta Bellisoni a niece of the Countess de Luna of Cadiz; Her paternal grandmother Carlotta Rota-Galli was a 19th century opera singer of some renown at the time of the famous soprano Giulia Grisi (28/7/1811 - 29/11/1869). Amelita at the age of five was taking piano lessons, at the age of seven she was exposed to her first operatic performance of *Les Huguenots*, strangely it was the ballet that caught her imagination. She graduated in 1903 from the Royal Conservatory of Milan with a Diploma and a Gold Medal in piano, harmony and composition. At sixteen years old making her debut as a pianist in Milan the same year (1905). It was Mascagni the composer and close family friend who encouraged her to take singing seriously, she was self taught and completely natural never having had a formal singing teacher.

She made her operatic debut on December 22nd 1906 in Trani a small town north of Bari on the Adriatic coast of Italy, here she sang Gilda in *Rigoletto* attracting some success. As tradition demanded she gave the 'mad scene' from *Lucia di Lammermoor* between acts. The season continued until Easter by which time she was recommended to the Costanzi Theatre in Rome, the director offered her an engagement for the spring season in 1908, during which she performed with Giuseppe de Luca in the Italian premiere of *Don Procopio* by Bizet. She added the roles of Violetta, Adina, Lucia. She met an artist by the name of Luigi Curci, Marchese di Simeri whom she married on February 24 becoming the Marchesa di Simeri and hyphenating her name to Galli-Curci.

In 1909 she accepted an engagement under the management of Voghera with Guerrini as conductor in the Theatre Alhambra, Alexandria, Egypt but unfortunately no sooner had the company arrived when a hurricane wrecked the town and the new theatre. So the company transferred to the older theatre Khedival, Cairo. It was here in 1871 that Verdi's *Aida* was premiered. After this she returned to Italy for engagements in Palermo, debuting in *L'elisir d'amore*. She opened the 1910 spring season in Ravenna where *Rigoletto* was the offering, along with nine performances of *Lucia di Lammermoor* and six of *La Traviata*, attracting rave notices from the critics. She then journeyed to Buenos Aires where she attracted considerable acclaim at the Teatro Colon, she debuted in *Il Barbiere di Siviglia* and *Pagliacci*. After her debut at San Carlo, Naples in 1911 with *La Sonnambula* she toured via Modena and San Remo to Nice, where she made guest appearances. In 1912 she was invited for a return tour of South America where

her repertoire was Gilda (*Rigoletto*), Rosina (*Il Barbiere*), Walter (*La Wally*) and Oscar (*Ballo in Maschera*) again to great acclaim. This time the tour covered Buenos Aires (Argentina), Rosario, Sao Paulo (Brazil), Montevideo (Uruguay), and Santiago (Chile).

She returned to Italy for the autumn and ten guest appearances in Turin and Mantua. The Costanzi Theatre snapped her up immediately for the 1913 season, in January she opened with a Royal performance of *La Sonnambula* with Queen Elena of Italy in the audience and the cream of Roman society present. The next year also saw her singing Amina in *La Sonnambula* opposite a new young Tenor at Dal Verme - Tito Schipa. After visiting, for the first time, the theatre at Catania for a special season of seven performances of *Elvira in I Puritani*, she finished with a short trip to Belgium and Trieste. Later that year she was contracted to sing in Madrid. Opening in *La Sonnambula* on November 25 in the presence of the King and Queen of Spain, there followed a performance of *I Puritani* with Alessandro Bonci and a recital in the Royal Palace before the royal family. March 1914 Galli-Curci travelled to Russia for a season in St Petersburg, returning to Milan in late April for various concerts. She also gave a gala performance opposite Tito Ruffo in Caracano on October 16th.

Early 1915 she travelled to Madrid via Barcelona for a return season, but as soon as she had arrived she fell ill with typhus and was incapacitated for five weeks. The season was saved by her appearance on February 16th in a wheel chair as Rosina giving a vocal performance in fine form. On the 18th she received a visit from the King and Queen, by the 24th February she was on her feet again. After this came a contract for appearances at the Colon, Buenos Aires, travelling via the Canary Isles for recuperation, she arrived in Argentina, in the summer of that year. Here she essayed *Lucia di Lammermoor* with Caruso, and further extended her repertoire during this season to include the roles of Michaela (*Carmen*), Sophie (*der Rosencavalier*), The Queen (*les Huguenots*), Ophelie (*Hamlet*). Due to the war in the Atlantic the crossing to Europe was now considered perilous, so the Curcis decided to remain in the Americas, touring central America and Cuba. A friend who had heard her perform in Guatemala had arranged an audition in New York with Cleofonte Campanini for the Chicago Opera; he offered her a contract for two appearances of \$300 each in November 1916. Later Campanini heard her singing 'Caro Nome' in rehearsal, he was so impressed that he hurried back to Galli-Curci and promptly signed her up for the remaining season for \$1000 per performance.

She had about this time made some test recordings for Calvin Childs of Victor when she was in New York. He quickly signed her up and her first recording session at Camden was on 30th September 1916, thus inaugurating a career in recording which was to last until September 1930.

During the matinee of *Rigoletto* on November 18 1916 at the Auditorium Theatre, the audience went wild after her rendering of 'Caro Nome' and stampeded the box office for tickets for her next performance of Lucia three days later. Fame followed quickly in the roles of Violetta (*La Traviata*), Lucia (*Lucia di Lammermoor*), Juliette (*Romeo and Juliette*), Rosina (*Barber of Seville*), plus the release of her first records. She was kept busy in 1917 with performances, tours and recordings, 1918 saw a New York debut at the Lexington Theatre with the 'Shadow Song' from *Dinorah*, this was much to Melba's disapproval who received a few nights later a polite reception for her Marguerite - a marked difference from Galli-Curci's *Dinorah* which was a reception reminiscent of Tetrassini or Patti.

Her husband filed a suit for divorce in July 1918 citing

both her manager Charles A Wagner and accompanist Homer A Samuels for alienation of affections and subsequently ending their marriage by 1920. She married Samuels on January 15th 1921.

Gatti Casazza signed her up for the Metropolitan Opera's 1921-22 season. Opening with Violetta (up to Caruso's death it had been his prerogative to open the season), she now was restricted to five roles Juliette (*Romeo and Juliette*), Mimi (*La Boheme*), Dinorah (*le pardon de Ploerme*), Lucia (*Lucia di Lammermoor*), and the Queen of Shemakha (*le coq d'or*). Performances were now for five weeks in mid winter and gala nights, allowing her to make concert tours in summer, and to perform as a member of the Chicago opera until 1924.

Her first visit to England and her Albert Hall concert on October 12th 1924 was a sell out, resembling the great days of artists like Patti. Her managers, now Evans and Salter, had written to the Victor Company earlier that year:

"As you already know, we are taking Mme. Galli-Curci to England next Fall, which will represent her first appearance there, and the announcement has evoked the greatest enthusiasm and interest. This news, we know, has been highly greeted by the Gramophone Company inasmuch as we exchanged several letters with Mr Child [of Victor] at various times in which he stated their great interest in having her appear in England. That her visit will greatly stimulate the sales of her records goes without saying. In fact, Mr Child has written to us, and also expressed personally, the interest of the Gramophone Company in putting on a big campaign in connection with her appearance in England whenever such was possible.

.... It is our intention for the tour to occupy the entire months of October and November, beginning October 12th and extending until the first week or so in December. During this time appearances will be made throughout England, Scotland and Wales, with possibly four appearances in [The] Royal Albert Hall, London."

This was copied to Hayes, and on to George Heyden Colledge of HMV Oxford Street, London in March 1924. Galli-Curci and Homer Samuels were accompanied on their tour by her manager Mr Evans, who had met in London with the International Artistes Department of the Gramophone Company and had made arrangements for her to pay a publicity visit to Hayes on Monday October 20th. Here she was filmed by the Gaumont Graphic Company for a newsreel apparently pressing a copy of one of her recordings; the visit was well staged and the schedule arranged as follows:

"Madame Galli-Curci and party fetched from the Ritz Hotel at 11am. Gramophone Road (Hayes factory) lined with factory hands, and the head office entrance decorated with British and United States flags. A banner across road with trade mark on the top, inscribed - "His Master's Voice" Welcome Galli-Curci.

After presentation of a bouquet and the factory pressing shop visit, the party went "to the Recording Room where [she] records into faked horn." no actual recording for HMV took place. In the board room, Galli-Curci signed the 'Golden [visitor's] Book' and received 25 members of the Press who afterwards had a cold buffet upstairs in the Record Testing Room and were presented with a 12 inch pre-signed Galli-Curci record. [Unfortunately I have not been able to ascertain which title]. The workers were given time off to see her as she visited all parts of the plant as befitting her celebrity. [In the archive letters there is reference to a suggestion of a "Lumiere letter" this does not appear to have been acted upon, but raises to me the question what was a Lumiere letter?].

Her activity on the operatic stage trailed off she eventually retiring from the stage in 1930, (her contract having one more year left to run) concentrating on concert tours and a few recording sessions at Camden. In 1936 she had an

operation for a goitre which proved to be the end of her career; although she tried performances of Mimi and Madama Butterfly she conceded that her career was over and retired to California to concentrate on painting and making a new, less hectic, life for herself. She always retained the gentle manner which was the hall mark of her singing, her voice resembled the heart of a beautiful velvety flower, of a nightingale singing at dusk. As she advanced in her career the deterioration of her powers are noticeable but her voice is still beautiful. Her later recordings, many of which remain unissued, would be very interesting to hear; her recorded legacy is fairly extensive for an operatic meteor whose career lasted twenty four years and some of which has been transferred to Lp, but a 78 can still enthrall the senses with her magical voice. Her first release - 'La Partida' - is a charming Spanish song beautifully sung and is perhaps more charming than the splendid fireworks of say Una Voce Poco Fa (*Il Barbiere*) or the mad scene of Lucia. It is noticeable with pieces like the mad scene (Lucia was never her favourite opera), she would take something like six takes to get a publishable one, whereas she could flick off 'Una Voce Poco Fa' in one perfect take. As time went on of course she would take slightly longer and the unpublished ones occurred about 1921, the time of her marital problems which no doubt took their toll; but even so this was not a major problem until 1923 when a session in September appears to have had more than its share of gremlins. Starting on 22nd September a simple song "Lead kindly light", the first two takes were unpublished. In June the following year three more takes also unpublished, this session includes five unpublished titles, the September session seems to get better, possibly due to the fact that she had rested up for her tour of Europe. Through 1926 and 27 there is a noticeable curtailing of operatic fare and more simple songs appear. A session with Lawrence Tibbett was alas unpublished, but we fare better with a session including Gigli and de Luca. Then she trails off due to a failing of powers, where a simple song such as 'Comin' thro' the rye' is unpublished; although having heard this recording I feel that it is not that bad. Her voice is not as fresh as the first recording, after all it had been used on the operatic stage and the freshness has gone, but her flexibility is still there with her quiet charm. On to her last published recording, 'la Danza', this was not published until the HMV VA series appeared in the early 1950's, and even this displays an energy and beauty. Proving that she could still sing and sing beautifully. One yearns to hear the unpublished recordings, the Schumann, the Schubert, the Brahms, and the operatic fare.

I sincerely hope that RCA will release the hitherto published and unpublished recordings on CD, in the way that HMV did on Lp with her great rival Melba, who although older, had a lot more hype and leaving her rivals more or less neglected. Both were great singers Melba was technically correct but cold in an Anglo-Saxon manner: Galli-Curci was a Latin nightingale whose singing is reminiscent of beautiful warm velvety nights.

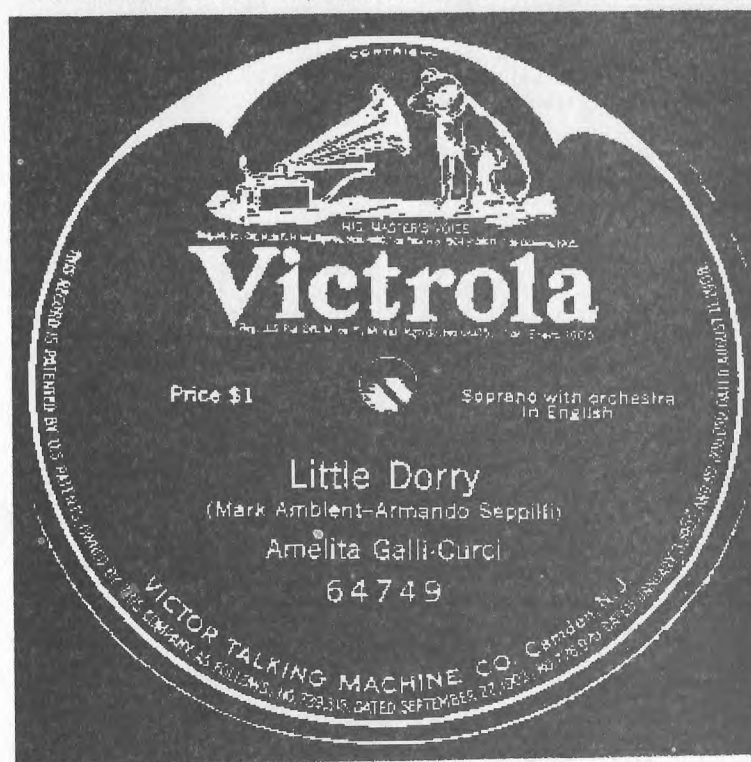
I have compiled this discography over the last ten years, during which time I have endeavoured to inspect copies of all her recordings, published and unpublished takes. Whilst I do not claim it to be 100% definitive as a list of issued catalogue numbers, I do believe it to be the most comprehensive list, so far, of her recorded repertoire.

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References: "Opera News" D. Hamilton (pp17-20) Dec.1982, NY. "The Record Collector" Gordon Whelan (pp172-179) Oct. 1949, Ipswich. "Galli-Curci's Life of Song" C E Le Massena (Monitor Book Co Inc.) 1972 Calif. EMI Archives, letters (56545 dated 24/3/24 and 88978 dated 14/10/24).



Here Galli-Curci is seen outside of the main Gramophone Company Head Office entrance at Hayes with members of the Executive Committee, who remain un-identified. -EMI Music.



ITMR No. 81

No.	Date:	Matrix Number	Title (Accompanist)	(Composer).	Victor/ Single	H.M.V. Sided	Victor/H.M.V. Double Sided	See Notes
1	30 Sept 16	C.18586-2	La Partida	(Alvarez).	74500	2.063006	6134	DB265
2	07 Nov 16	C.18596-2-4	Caro Nome (Rigoletto) [inc recit]	(Verdi).	74499	2.053126	6126	DB257 *
3	25 Jan 17	C.19132-2	Quartette (Rigoletto) (w Caruso, Perini, de Luca)	(Verdi).	95100	2.054066	10000	DQ100
4	25 Jan 17	C.19133-2	Sextette (Lucia di Lammermoor) (w Caruso, de Luca, Egener, Journet & Bada)	(Donizetti).	95212	2.054067	10000	DQ100
5	01 Feb 17	C.18587-2-3	Il Dolce Suono (Lucia di Lammermoor) (flute: Clement Barone)	(Donizetti).	74509	2.053128	6129	DB260 *
6	01 Feb 17	C.18587-6	Il Dolce Suono (Lucia di Lammermoor) (flute: Clement Barone)	(Donizetti).	74509	2.053128	6129	DB260
7	02 Feb 17	C.18596-6	Caro Nome (Rigoletto) [no recit]	(Verdi).	74499	2.053126	6126	DB257 *
8	31 Jan 17	C.19148-1	Nella Calma (Romeo & Juliette)	(Gounod).	74512	2.033258	6133	DB264
9	31 Jan 17	C.19149-1	Home Sweet Home	(Payne /Bishop).	74511	.03571	6123	DB602
10	05 Mar 17	C.18595-10	Dove L'indiana Bruna [Bell Song] (Lakme) (Delibes).	74510	2.053130	6132	DB263	
11	05 Mar 17	C.18586-4	La Partida	(Alvarez).	74500	2.063006	6134	DB265
12	05 Mar 17	B.19338-2	L'eclat de rire (Manon Lescaut)	(Auber).	64669	7.33017	635	DA215 * VA8
13	05 Mar 17	C.19339-2	L'hiver a pu finir (Peer Gynt)	(Greig).	74522	2.033059	6132	DB263
14	14 June 17	B.20040-2	Little Birdies	(Buzzi-Peccia).	64724	2.3337	630	DA218
15	14 June 17	B.20041-2	Caro Mio Ben	(Giordani).	64723	7.53030	629	DA217
16	15 June 17	C.20042-4	Last Rose of Summer	(Moore).	74536	.03652	6123	DB602
17	15 June 17	C.20045-1	Una Voce Poco Fa	(Rossini).	74541	2.053142	6130	DB261
18	15 June 17	C.20047-2	Ombra Leggiera	(Meyerbeer).	74532	2.053134	6129	DB260 DA817
19	15 June 17	C.20048-2	Ah non Credea Mirarti (La Sonnambula) (Bellini).	74538	2.053135	6125	DB256	
20	12 Sept 17	B.20661-1	Non so Piu (Nozze di Figaro)	(Mozart).	64748	7.53023	634	DA214
21	12 Sept 17	B.20662-2	Little Dorry	(Ambient/Seppilli).	64749	2.8327	--	--
22	13 Sept 17	C.20663-2	Air and Variations (flute: Barone)	(Proch).	74557	2.053133	6134	DB265
23	14 Sept 17	C.20664-4	Charmant Oiseau (La Perle du Bresil) (flute: Clement Barone)	(David).	74552	2.033062	6124	DB255
24	14 Sept 17	C.20669-2	Qui La Voce (I Puritani) (flute Manuel Berenger and orch.)	(Bellini).	74558	2.053137	6128	DB259 *
25	11 June 18	B.21961-4	La Capinera (flute and orch.)	(Benedict).	64792	7.53029	629	DA217
26	10 June 18	B.21972-1	Crepuscule	(Massenet).	64807	7.33021	632	DA212
27	11 June 18	B.21973-1-2	Lassu in ciel	(Verdi).	Unpublished			*
28	11 June 18	C.21974-2	Dite alla Giovine (La Traviata) (with de Luca)	(Verdi).	81934	2.054099	8025	DB174
29	11 June 18	B.21975-2	Piangi fanciulla (Rigoletto) (with de Luca)	(Verdi).	87567	7.54011	3027	DA381 *
30	11 June 18	C.21976-3	Imponete non amarlo ditegli (La Traviata) (with de Luca)	(Verdi).	89133	2.054089	8025	DB174
31	07 Mar 19	C.22613-2	Ah Fors e Lui (La Traviata)	(Verdi).	74594	2.053183	6126	DB257
32	07 Mar 19	B.22614-1	Sempre Libera (La Traviata)	(Verdi).	64820	7.53047	627	DA216
33	07 Mar 19	C.22615-2	Io Son Titania (Mignon)	(Thomas).	Unpublished (?)			
34	03 Sept 19	C.23131-6	Lo Hear the gentle lark (flute: Berenger)	(Bishop).	74608	.03728	6127	DB258
35	03 Sept 19	B.23132-3	Messaggero Amorooso (waltz op.64) (Chopin arr. Buzzi-Peccia).	64991	7.53051	633	DA313	
36	03 Sept 19	B.23133-2	When Chloris Sleeps	(Samuels).	64929	2.3549	630	DA218
37	04 Sept 19	B.23134-5	Les Filles de Cadiz	(Delibes).	64885	7.33030	632	DA212
38	04 Sept 19	C.22615-4	Io Son Titania (Mignon)	(Thomas).	74653	2.053186	6133	DB264
39	23 Sept 19	C.23169-2	Quel Guardo Il Cavaliere	(Donizetti).	74599	2.053161	6128	DB259
40	23 Sept 19	B.23170-1	Sovra il Sen (La Sonnambula)	(Bellini).	64918	7.53050	633	DA213
41	21 June 20	C.24175-1	La Villanelle	(Dell'Aqua).	74639	2.033081	6131	DB262
42	21 June 20	C.24176-1	Clavelitos	(Valverde).	64904	7.63005	635	DA215
43	21 June 20	C.24177-1	Come per me sereno (Sonnambula)	(Bellini).	74644	2.053198	6125	DB256
44	21 June 20	B.24178-1	Addio del Passato (La Traviata)	(Verdi).	64945	7.53304	627	DA216
45	22 June 20	C.20669-3	Qui la Voce (I Puritani)	(Bellini).	74558	2.053137	6128	DB259
46	07 Sept 21	C.25548-	Echo Song	(Bishop).	Unpublished			
47	07 Sept 21	B.25549-	Hymne au Soleil	(Rimsky-Korsakov).	Unpublished			
48	07 Sept 21	B.25550-2	Ol' Car'lina	(Cooke).	66014	2.3629	628	DA328
49	07 Sept 21	B.25551-	I Cannot Sing the Old Songs	(Barnard).	Unpublished			
50	08 Sept 21	C.25548-5	Echo Song (flute: C Barrone & Orch.)	(Bishop).	74743	.03785	6127	DB258
51	08 Sept 21	B.25549-5	Hymne Au Soleil	(Rimsky-Korsakov).	66069	7.33053	631	DA219
52	08 Sept 21	C.25552-1	Ah vous dirais je maman	(Adam).	74734	2.033087	6131	DB262
53	09 Sept 21	C.20042-6	Last Rose of Summer	(arr Moore).	74836	17.0057	6123	--
54	10 Sept 21	C.25553-1	Comme autrefois (La Percheure de Perles)	(Bizet).	74718	2.033086	6124	DB255
55	11 July 22	B.26595-	Spargi d'amaro pianto (Lucia di Lammermoor) (flute: [Barrone ?], & Orch.)	(Donizetti).	Unpublished			
56	12 July 22	B.26594-5	Old folks at home	(Foster).	66092	2.3695	628	DA328
57	21 July 22	B.26595-6	Spargi d'amaro pianto (Lucia di Lammermoor) (flute: [Barrone ?], & Orch.)	(Donizetti).	66125	7.53056	634	DA214
58	21 July 22	B.26596-11	Chanson Hindoue (Sadko)	(Rimsky-Korsakov).	66136	7.33059	631	DA219

59	21 Sept 22	C.26598-5	Un bel di vedremo (Madama Butterfly)	(Puccini).	74786	2.053208	6130	DB261
60	21 Sept 22	C.26887-3	Veille sur eux toujours (1' etoile du nord)	(Meyerbeer).	74784	2.033089	6357	DB597
61	21 Sept 22	C.26888-1-2	Mi chiamano Mimi (La Boheme)	(Puccini).	Unpublished			
62	22 Sept 22	C.26888-3-4	Mi chiamano Mimi (La Boheme)	(Puccini).	Unpublished			
63	22 Sept 22	C.26889-2	O Luce di quest anima (Linda di Chamounix)	(Donizetti).	74812	2.053211	6357	DB597
64	22 Sept 22	B.26890-	Tournami a dir (Don Pasquale)	(Donizetti).	Unpublished			
65	01 June 23	C.27994-2	Son Geloso del Zeffiro erranto (La Sonnambula)	(Bellini).	--	2.054051	8067	DB811 *
66	02 June 23	C.26888-5	-6 -7 -8					
67	11 Sept 23	B.28463-1-2	Abide with me (Monk, arr. Samuels).	Unpublished				
68	13 Sept 23	B.28464-4	A kiss in the dark (Orange Blossoms)	(Victor Herbert).	--	--	959	--
69	13 Sept 23	B.28465-4	Sevillana (Don Cesar de Bazan)	(Massenet).	--	7.33064	1018	DA611
70	13 Sept 23	C.28466-2	Son vergin vezzoza (Puritani)	(Bellini).	--	2.053214	6432	DB641
71	13 Sept 23	B.28467-4	Obeissons quand leur voix appelle (Manon)	(Massenet).	--	7.33065	1018	DA611
72	12 Sept 23	B.28468-1-2	Lead kindly light	(Dykes).	Unpublished			
73	13 Sept 23	C.28469-3	Tacea la notte (Il Trovatore)	(Verdi).	--	2.053233	--	DB813 DB1474
74	12 Sept 23	C.28470-3	Tutte le feste al tempio (Rigoletto)	(Verdi).	--	2.053217	6432	DB641
75	12 Sept 23	C.28471-1	Silver threads among the gold	(Danks).	66235	--	998	--
76	13 Sept 23	B.28472-3	Kiss me again (Mlle Modiste)	(Herbert).	--	--	959	--
77	16 June 24	B.28463-3-4	Abide with me	(Monk).	--	3.3061	--	DA672 * DA864
78	16 June 24	B.30281-1-2	Mah Lindy Lou	(Strickland).	Unpublished			
79	16 June 24	B.30282-1-2	Little prayer for me	(Russell).	Unpublished			
80	17 June 24	B.30281-3-4	Mah Lindy Lou	(Strickland).	--	--	1047	DA674 *
81	17 June 24	B.30282-3-4	Little prayer for me	(Russell).	Unpublished			
82	17 June 24	C.30283-	Pretty mocking bird	(Bishop).	Unpublished			
83	17 June 24	B.30284-6	Serenade	(Pierne).	--	--	1068	DA673 *
84	17 June 24	B.30290-3	Estrelita	(Ponce).	--	--	--	DA712 *
85	17 June 24	C.30291-4	Si carina (Dinorah)	(Meyerbeer).	--	2.053230	6469	DB798
86	18 June 24	C.30283-7	Pretty mocking bird	(Bishop).	--	.03840	6469	DB798
87	18 June 24	C.30297-	D'amor sull'ali rosee (Il Trovatore)	(Verdi).	Unpublished			
88	18 June 24	B.28468-3	-4 -5					
89	16 Sept 24	B.30285-10	Lead kindly light	(Dykes).	Unpublished			
90	16 Sept 24	C.30297-8	Coppelia Waltz	(Delibes).	--	--	1068	DA673 *
			D'amor sull'ali rosee (Il Trovatore)	(Verdi).	--	2.053234	--	DB813 DB1474
91	16 Sept 24	B.30904-?	Memory Lane	(Conrad).	--	--	1047	AGSB80 DA674 *
92	16 Sept 24	C.30905-2	Bel raggio (Semiramide)	(Rossini).	--	2.053235	--	DB812 VB5
93	16 Sept 24	C.30906-3	Ah non giunge (La Sonnambula)	(Bellini).	--	2.053236	--	DB812 VB5
94	17 Sept 24	B.30907-2	Un di felice eterea (La Traviata)	(Verdi).	745552	7.54034	6124	DA711 DA1133
95	17 Sept 24	B.30908-2	Parigi o cara noi lassamo (La Traviata)	(Verdi).	--	7.54035	3038	DA711 DA1133
96	17 Sept 24	B.30909-2	E il sol dell'anima (Rigoletto)	(Verdi).	--	--	3034	DA646
97	17 Sept 24	C.30910-1	Ah talor del tuo pensiero	(Lucia di Lammermoor) (Donizetti).	--	2.054152	8067	DB811
98	17 Sept 24	B.28468-6	Lead kindly light	(Dykes).	--	3.3134	--	DA672 * DA864
99	18 Sept 24	B.26890-8	Tournami a dir (Don Pasquale)	(Donizetti).	--	7.04031	3034	DA646
100	18 Sept 24	B.30286-5	No te vayas tee lo pi do	(Guervos).	--	--	1097	DA712 *
101	19 Sept 24	B.30290-8	Estrelita	(Ponce).	--	--	1097	--

ELECTRICAL RECORDINGS

102	21 Dec 25	CVE.34232-1+	Ai vostri giuochi (Hamlet)	(Thomas).	Unpublished			
103	21 Dec 25	CVE.34233-1+	Ed ora a voi cantero una canzon (Hamlet)	(Thomas).	Unpublished			
104	21 Dec 25	BVE.34235-1-2-3	Sometime	(Kahn/Fiorito).	Unpublished			
105	28 Dec 25	CVE.34232-6	Ai vostri giuochi (Hamlet)	(Thomas).	--	2.053256	6562	DB927 VB65
106	28 Dec 25	CVE.34233-5	Ed ora a voi cantero una canzon (Hamlet)	(Thomas).	--	2.053257	6562	DB927 VB65
107	28 Dec 25	BVE.34235-5	Sometime	(Kahn/Fiorito).	--	--	1144	--
108	28 Dec 25	BVE.34246-7	Ombra leggiera pt.1 (Dinorah)	(Meyerbeer).	--	7.530999	1174	DA817
109	29 Dec 25	BVE.34247-9	" " pt.2	"	--	7.531000	1174	DA817
			(both sides flute: Barone)					
110	29 Dec 25	BVE.34248-5	Dreamin' time	(De Longpre/Strickland).	--	--	1144	--
111	29 Dec 25	CVE.30297-9-10	D'amor sull'ali rosee (Il Trovatore)	(Verdi).	Unpublished			

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112	29 Dec	25	CVE.30297-11	D'amor sull'ali rosee (Il Trovatore)	(Verdi).	--	42.1038	--	DB1474
113	06 May	26	CVE.18587-?	Il dolce suono (Lucia di Lammermoor)	(Donizetti).	--	--	--	DB5384 *
114	07 May	26	CVE.26595-	Spargi d'amarto pianto (Lucia di Lammermoor)	(Donizetti).	Unpublished			
115	07 May	26	BVE.34251-5	Serenata	(Tosti).	--	7.53098	1167	DA805
116	07 May	26	BVE.35445-3	Carceleras (Las hijas del zebedeo)	(Chapi).	--	7.630035	1167	DA805
117	07 May	26	BVE.35446-	Senti senti, ma Lindoro (Il Barbiere)	(Rossini).	Unpublished			
118	07 May	26	BVE.35447-	Si vendetta (Il Barbiere)	(Rossini).	Unpublished			
119	07 May	26	CVE.36624-6	The Grand air de Catherine (Etoile du Nord)	(flutes G Possell & R Williams) (Meyerbeer)	--	42.1041	7655	DB1477 *
120	12 May	27	CVE.20663-9	Air and variations	(Proch).	--	2.053309	--	DB1144
121	12 May	27	BVE.38034-3	The gypsy and the bird	(Benedict).	--	3.3215	1267	DA928
122	12 May	27	BVE.38036-1	Parla valse	(Arditi).	--	7.53122	1267	DA928 DA5400
123	13 May	27	CVE.19149-2	-3 -4 Home, sweet home	(Bishop).	Unpublished			
124	13 May	27	CVE.20042-	Last rose of summer	(Moore).	Unpublished			
125	13 May	27	CVE.19149-5-6	Home, sweet home	(Bishop).	Unpublished			
126	19 Sept	27	CVE.40220-5	La fauvette (Zemire et Azor)	(Gretry).	--	2.033129	6784	DB1144
127	19 Sept	27	BVE.40221-4	Russian nightingale song	(Alabieff).	--	40.1367	1440	DA1095 IR254
128	15 Dec	27	CVE.23131-12	Lo! Hear the gentle lark	(Bishop).	Unpublished			
129	16 Dec	27	CVE.41232-3	Che mi frena (Lucia di Lammermoor)	(Donizetti).	--	2.054209	10012	DQ102
130	16 Dec	27	CVE.41233-3	Bella figila (Rigoletto)	(Verdi).	--	2.054210	10012	DQ102
131	16 Dec	27	CVE.41234-1	Imponete (La Traviata)	(Verdi).	--	2.054222	8089	DB1165
132	16 Dec	27	CVE.41235-3	Dite alla giovine (La Traviata)	(Verdi).	--	2.054213	8089	DB1165
133	16 Dec	27	BVE.41236-1	Ah veglia o donna (Rigoletto)	(Verdi).	--	7.54047	3051	DA1028 IR407
134	16 Dec	27	BVE.41237-1	Piangi Piangi fanciulla (Rigoletto)	(Verdi).	--	7.54048	3051	DA1028 IR407
135	13 Feb	28	CVE.19148-	Nella calma (Romeo & Juliette)	(Gounod).	Unpublished			
136	16 May	28	BVE.45147-3	La Paloma	(Yradier).	--	7.63089	1338	DA1002
137	16 May	28	BVE.45148-1-2	Carme (Neapolitan folk song)	(Trad).	Unpublished			
138	16 May	28	BVE.45149-3	Home, sweet home	(Payne, Bishop).	--	3.3350	1355	DA1011
139	17 May	28	BVE.45150-2	Love's old sweet song	(Molloy).	--	3.3442	1412	DA1056
140	17 May	28	BVE.45151-1-2-3	Long long ago	(Bayly).	Unpublished			
141	17 May	28	BVE.45152-6	Last rose of summer	(Flotow, Moore).	--	3.3351	1355	DA1011
142	05 Sep	28	BVE.26594-6+	Old folks at home	(Foster).	--	--	1566	DA1165 *
143	05 Sep	28	BVE.45151-4-5	Long long ago	(Bayly).	--	--	1566	DA1165 *
144	06 Sep	28	BVE.26890-10	Tournami a dir (Don Pasquale)	(Donizetti).	--	40.2899	--	DA1161
145	06 Sep	28	BVE.30907-7	Un di felice eterea (La Traviata)	(Verdi).	Unpublished			
146	07 Sep	28	BVE.30908-8	Parigi o cara noi lassamo (La Traviata)	(Verdi).	Unpublished			
147	07 Sep	28	BVE.30909-8	E il sol del'anima (Rigoletto)	(Verdi).	--	40.2900	--	DA1161
148	07 Sep	28	CVE.30910-5-6-7	Ah talor del tuo pensiero (Lucia di Lammermoor)	(Donizetti).	Unpublished			
149	11 Dec	28	CVE.20045-3	Una voce poco fa	(Rossini).	--	42.663	7110	DB1355
150	12 Dec	28	CVE.22615-5	Io son Titania (Mignon)	(Thomas).	--	42.689	7110	DB1355 DB4544
151	12 Dec	28	CVE.22615-6-7-8	Io son Titania (Mignon)	(Thomas).	Unpublished			
152	12 Dec	28	BVE.46387-3	[a] Clavelitos [b] Estrellita	(Valverde). (Ponce).	--	40.1451	1440	DA1095 IR254
153	12 Dec	28	BVE.46388-2	My old Kentucky home	(Foster).	--	40.744	1412	DA1056
154	12 Dec	28	CVE.19148-3-4-5	Nella calma (Romeo and Juliette)	(Gounod).	Unpublished			
155	13 Dec	28	BVE.46391-1-2-3	Comin' thru' the rye	(Trad).	Unpublished			
156	20 Dec	29	CVE.47428-3	Cantata. Io vi miro ancor vestite di fior	(w Orch.) (Scarlatti).	--	42.1043	7658	DB1516 VB66
157	20 Dec	29	BVE.47429-	Jurame	(Guervos).	Unpublished			
158	26 Mar	30	BVE.26596-12-13-14-15	Chanson Hindoue (Sadko)	(Rimsky-Korsakov).	Unpublished			
159	26 Mar	30	BVE.26596-16	Chanson Hindoue (Sadko)	(Rimsky-Korsakov).	--	40.2895	--	DA1164
160	28 Mar	30	CVE.18596-38	Caro nome (Rigoletto)	(Verdi).	--	--	--	DB1477 * DB4544 DB5384
161	31 Mar	30	BVE.23134-5-6-7-8-9	Les Filles de Cadiz	(Delibes).	Unpublished			
162	31 Mar	30	BVE.23134-10	Les Filles de Cadiz	(Delibes).	--	42.2895	--	DA1164

163	28 May 30	CVE.58128-9	O riente nature (Philemon et Baucis)	(Gounod).	--	42.1042	7658	DB1516
164	28 May 30	BVE.59731-1	La danza (w. Homer Samuels pno.)	(Rossini).	--	[40.2897]	--	VB66 VA8
165	05 Sept 30	CVE.28469-14	Tacea la notte (Il Trovatore)	(Verdi).	--	42.1040	--	DB1474
166	05 Sept 30	BVE.63627-	[a] Waldeinsamkeit	(Reger).	Unpublished			
167	05 Sept 30	BVE.63628-	[b] Die forelle	(Schubert).	Unpublished			
168	06 Sept 30	BVE.63629-	Swanee River	(Foster).	Unpublished			
169	06 Sept 30	CVE.25548-	[a] Schnellglocken	(Schumann).	Unpublished			
			[b] Sandmannchen	(Brahms).	Unpublished			
			Echo Song	(Bishop).	Unpublished			
			(flute and orchestra)					

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Notes:

The numbers refer to the discographical entries as shewn above.

- 2 Both takes -2 -4 of Caro Nome were issued under DB257 and include the recitative, unlike No.7 (q.v.).
- 7 Take -6 is a remake of Caro Nome, given the same matrix number as 2, but does not include the recitative.
- 12 This was also released by HMV in the "Archive Series" within the International Special Catalogue of March 1952.
- 24 The master for this take (-2) was destroyed on 9th July 1920, and was replaced by take -3 (No.45) under the same catalogue number.
- 27 Both takes were destroyed on 15th November 1918.
- 29 This was coupled with Ah ne fuis par encore, (Romeo & Juliette) recorded by Bori and Gigli.
- 65 DB811 was not generally issued in the UK, but restricted to Europe. In Italy this matrix was released as DB811 (in 1935) but was not coupled with No.97 as elsewhere, it had an aria by Bellini to celebrate the centenary of his death.
- 77 Takes -3 -4 were thought for many years not to have been published, but both have been seen on DA672. This was not in the catalogues for very long. Both takes were later re-issued as DA864 in December 1928.
- 80} Originally issued in November 1924, these two sides were coupled as DA674.
- 91} At about the same time, HMV were experimenting with four track records, and these two recordings were dubbed onto one side of a ten inch disc, but never put into production.
- 83} Coupled as DA673, these were also dubbed onto one side of a four track
- 89} record, to be coupled with No.80 and No.91 (q.v.).
- 84 Was only issued as DA712 by Electrola, November 1924.
- 100 Was only issued as DA712 by Electrola, November 1924. It will be noted that this is a different coupling to that of Victor.
- 119 Not published until October 1931, the matrix number stamped on the master is 66324, the original number having been allocated to Ivan Frank.
- 142 Long believed to have been only published on Victor 1566, these were 143 published by HMV as DA1165 in December 1932. (Source EMI Archives).
- 160 Take -38 appears in the Victor recording ledgers (Brian Rust), and is also shown in the 'wax', but examination of various pressings shows an ambiguity in style of stamping the take number digits. Whilst Galli Curci seems to have had many takes per item, I am doubtful if even she would reach -38. Deduction from the source materials has led me to believe that this was probably take -8. Issued October 1931.

The Collector's Guide to Victor Records



TMR has received notification of Michael W Sherman's major revision and expansion of his earlier work on Victor labels - 'The Paper Dog'. This new publication has 176 pages at 6" x 9" (slightly larger format than before).

With over 300 photographs, 100 of which are in full colour, of the rarest and unusual USA Victors in the period 1900 to 1942. Berliner collectors will be pleased to learn that they are catered for in a section covering photographs of all known variants of USA Berliners.

Also included are details of Bluebirds, Zono-o-phones, IRCC releases, Programme Transcriptions, Picture discs and much more besides. Contributors include Ray Wile, Tim Brooks, Tim Fabrizio, Allen Koenigsberg, Martin

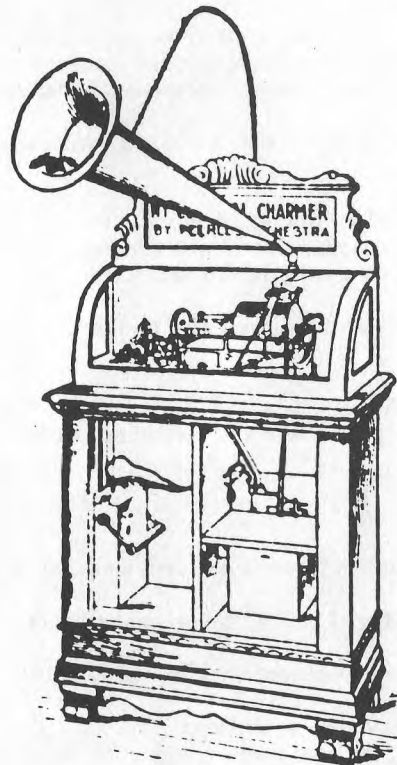
Bryan, with the collaboration of William R Moran and Kurt R Nauck III.

Publishers are as before Monarch Record Enterprises, but you should note their new address, c/o Heritage Capital Corp., 100 Highland Park Village Suite 200, Dallas, Texas 75205-2788 USA.

Available for \$29.95 (softcover) or \$45.00 hard cover limited edition, signed and numbered. Postage inside the States is \$2.90. Payment accepted by major credit cards.

The soft back edition will be available from TMR as soon as supplies arrive from the States, and until that time we will not quote a price as it will ultimately depend upon whatever rate of exchange we are charged. I hope that readers will bear with us in these days of currency swings and major problems. J BOOTH

AJAX Edison Phonograph Coin-Slot



Price **\$150.00**
 Catalogue No. **A 7500**
 Code Word **Ajax**
 Size: { Height, 35 inches
 Base, 28 by 17
 Net Wt. 203 lbs. Gross 363
 Packed in four cases.

This Coin-Slot Phonograph plays Concert records only. The mechanism consists of an Opera Phonograph as described on page 23.

The cabinet is of antique oak, highly polished, with curved glass cover. Keys are provided for locking both cover and lower cabinet. In appearance the cabinet is exactly the same as the **Imperial** described

on page 28. The cut displays the cabinet with door off to show interior arrangement.

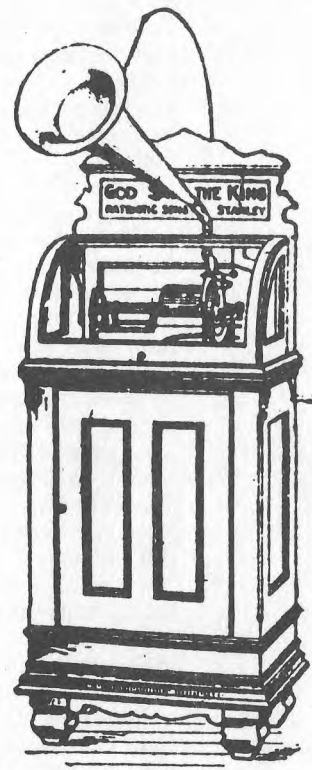
The **Ajax** Phonograph is equipped with a 24-inch brass horn, horn support, oil can, camel's hair chip brush, and an Edison Automatic Reproducer; together with complete storage battery and connecting cords.

VULCAN Edison Phonograph

Price **\$150.00** . Cat. No. **A 8000** Code Word **Vulcan**
 Size: { Height, 54 1/8 inches
 Base, 28 by 17
 Net Wt. 170 lbs. Gross 325
 Packed in three cases.

Same outfit as described above, (without Storage Battery). Is furnished with an electric motor wound to run on the 110 to 120 direct current. Connecting wires need only be attached to the nearest electric light connection. Equipped with resistance block fitted with lamps, cord and attaching plug of any make required, to fit customer's lamp socket.

CLIMAX Edison Phonograph Coin-Slot



Price **\$125.00**
 Catalogue No. **A 7000**
 Code Word **Climax**
 Size: { Height, 54 inches
 Base 22 1/2 by 14 1/2
 Net Wt. 95 lbs. Gross 280
 Packed in three cases

This Coin Slot Phonograph plays Concert records only. It is equipped with the latest improved mechanism, and is actuated by a nickel; but we make to order, at short notice, machine to be operated by special coins. The coin is dropped in the slot, the crank is then turned seven

times until it slips on the shaft. This frictional winding crank prevents the damage to the spring that is caused by winding it too tightly.

The operation of winding drops the coin into the money drawer, moves the Reproducer from the end of the record to the beginning, lowers the Reproducer to its surface and starts the record.

When the record is finished the Reproducer is raised, ready for the next coin and the next winding. The mechanism cannot be wound while a record is playing.

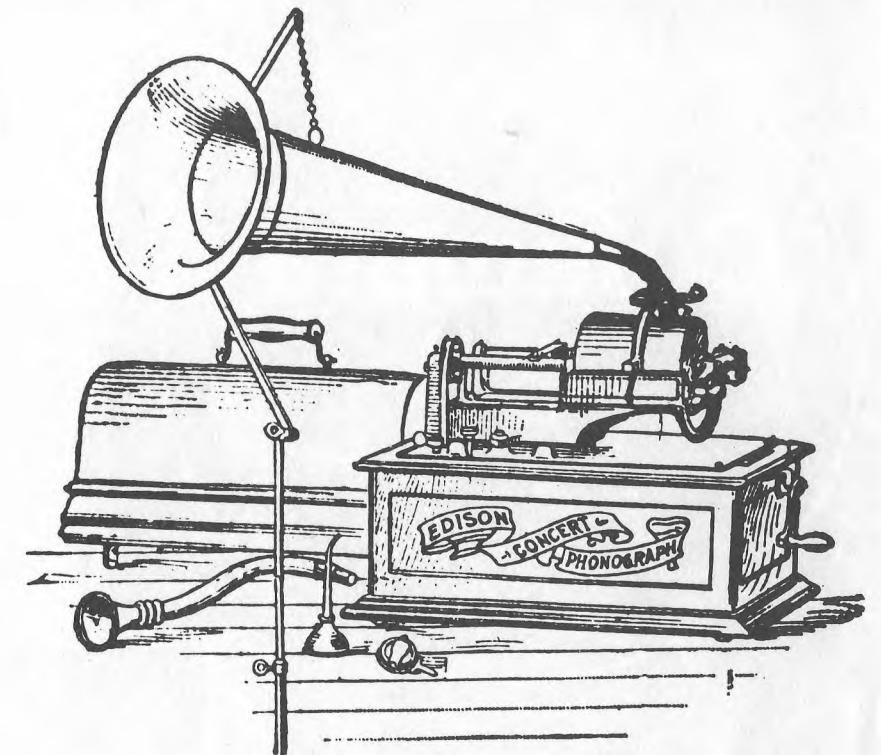
The Climax is mounted in a Cabinet as shown in cut. The finish is antique oak highly polished, and the cover has a curved glass panel, and has an automatic catch to hold it open. The cover, the money drawer and the lower part of the cabinet have keys for locking.

The Climax is equipped with a 24-inch brass horn and horn support and an Edison Automatic Reproducer.

CONCERT Edison Phonograph

Price **\$75.00** Cat. No. **A 4000** Code Word **Concert**

Size: { Height, 16 3/8 inches
 Base 18 1/8 by 12 3/4
 Net Wt. 59 lbs. Gross 126
 Packed in two cases



Mr. Edison has perfected the Phonograph. Beginning with the early tin foil machine, Mr. Edison has developed the Phonograph step by step, until to-day the Phonograph stands on the pinnacle of perfection.

It perfectly reproduces the human voice; just as loud—just as clear—just as sweet. It duplicates instrumental music with pure-toned brilliancy and satisfying intensity.

HI BA RI NO HANA URI MUSUME (rumba)

ひばりの花賣娘

(flower sell girl)

A flower girl of Hibari

1.



歌謡曲

ka yō kyoku

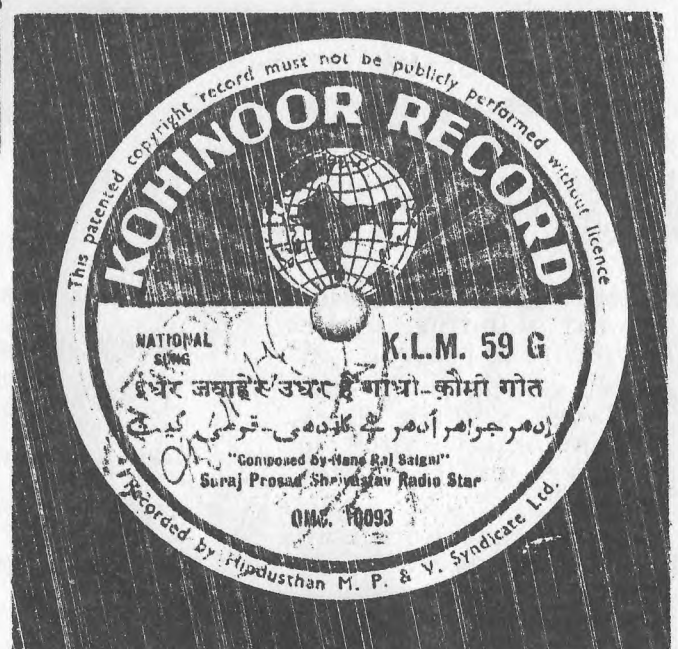
(= popular song)

一郎藤山 2.

Mr Ichiro Fujiyama

懐しのボロロ

Dear Bolero



3.

From the Orient

It is seldom that one comes across oriental 78s in the UK, save the eagerly sought excellent pressings from the Dum Dum factory in India of western music on the HMV label. However recently the following items passed across my turntable.

From Japan a clutch of Columbias, one in particular worth illustrating for the label [1] a picture label on pale yellow paper, the logotype and text in light red with the photograph of Miss Hibari Misora and arc of text - "Made by Nippon Columbia" printed in pale greenish grey. I am grateful to reader Hiroyasu Hasegawa of Nagoya for translating the Japanese texts and providing some details about the artists. Miss Hibari Misora was born in 1937 and died in 1989, Mr Hasegawa says - "She is the greatest Japanese singer and actress! She was the only female singer to be awarded the Kokumin Eiyo-Sho prize. (The award is made by the Japanese prime minister to Japanese nationals who have achieved recognition outside Japan. She is reported uniquely to have gained acceptance in Europe and America. Her repertoire was wide ranging, covering jazz, chansons, mambos, twist and more, she even sang operatic arias on television.

"There has never been anyone in Japan to rival her, her fans range from children to the elderly, even now after her death. In my opinion her films and records are the best, and as an actress she is the greatest! Before her death it was planned for her to perform Bizet's 'Carmen', but unfortunately this was never realized."

The second record is also by her Columbia A '857 'Tokyo Kid' a foxtrot from the 'Shochiku' film of the same name. "In this famous movie in which she sang and danced she wore a takisead and a silk hat. She also had a stecki. I often sing this pretty song."

The third and last Japanese record is Columbia A 222 with Mrs Hamako Watanabe, (1910 -) singing 'Nagasaki No Ocho San', [2] this translates literally as 'Dear Miss Butterfly of Nagasaki City' and is a popular song from a brilliant singer with an operatic quality. The reverse side of this issue is 'Dear Bolero' by Mr Ichiro Fujiyama, (1911 -) like Hibari Misora he too has been awarded Japan's national honour the Kokumin Eiyo-Sho, he is the only male singer to have won the award."

Nearer to Europe and I have seen part of a collection of Indian recordings from the pre-independence and partition period. This particular collection was gathered together from new in Nairobi, Kenya by an Asian record store owner. The records were subsequently transferred from Kenya to London after the mass expulsions of 1968. Fortunately the wishes of the owner prevailed against the wishes of his family who would have left them behind to face certain destruction.

Illustrated [3] is the Kohinoor Record label K.L.M. 59G (Mx. OMC 10448) features a 1946 recording 'Bharat ka aak samarra' ('India has but one hope') and (Mx. OMC 10093) 'Idder Jahwar udder Ghandi' ('Jahwar [Nehru] is here, Ghandi is there').

It is interesting to note that each of the four records in this batch of Nationalist political songs was inspected by British colonial H.M. Customs and Excise in Nairobi and rubber stamped passed for entry into Kenya during the period of unrest in the Indian subcontinent. Other labels include HMV and Star Hindusthan Record, [4] a product

of H. M. P. & V. Syndicate Ltd. This label is a bright crimson red with gold text and sun burst. The semi circle under the sun burst is a pink (crimson halftone) and a drawing of a seated boy musician playing a pipe instrument).

After writing the above another record popped up from within a batch I was browsing through, I believe it to be Burmese, albeit this is only a guess, if anyone has an alternative suggestion I would like to hear it. Catalogue number T.C.249 on the "Rabbit Brand" label, Mx. Nos. MSK.5159 and MSK.5160 contains ethnic instrumental music. The label is reproduced below [5] JOHN BOOTH



H. 5080 G OMC 8713-1 OMC 8714-1
Composed by Dr. V D Varma

4.

5.



More about ...

Katalognummer:

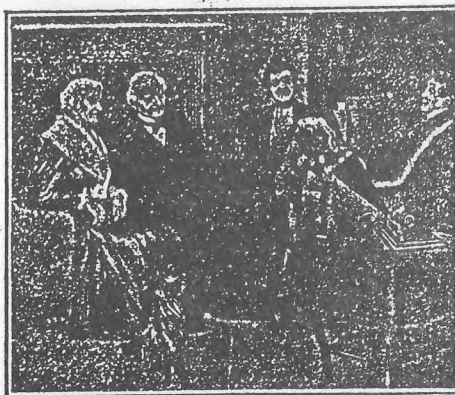


AND. SKOGS FONOGRAFRÖLLAR. erkändt bästa och ljudstarkaste i marknaden.

HUFVUDAFFÄR OCH
Lager
Magasinsgatan 1
GÖTEBORG
Dotaliförskälning
HAFVENS 36
GÖTEBORG
FIAL:
Jacobsberg 28.
STOCKHOLM.

Figure 1

Orkestermusik,
Operor, potpour-
rier, Marscher,
Dansmusik,
Solospel
med piano och
orkester accomp.
— största urval.



Största lager i Skandinavien hos

AND. SKOG
GÖTEBORG ♦ ♦ ♦ MAGASINSGATAN

Svenska
Konstnärligt
Insjunga och Inspelta
stycken, med högt klän-
gande piano- eller
orkester-accompa-
nang.

**GARANTERADE
ORIGINALSTYCKEN**

Öfverträffande allt som
hittills i den vägen kun-
nat presteras.

Bonnier, Gbg.

Figure 2

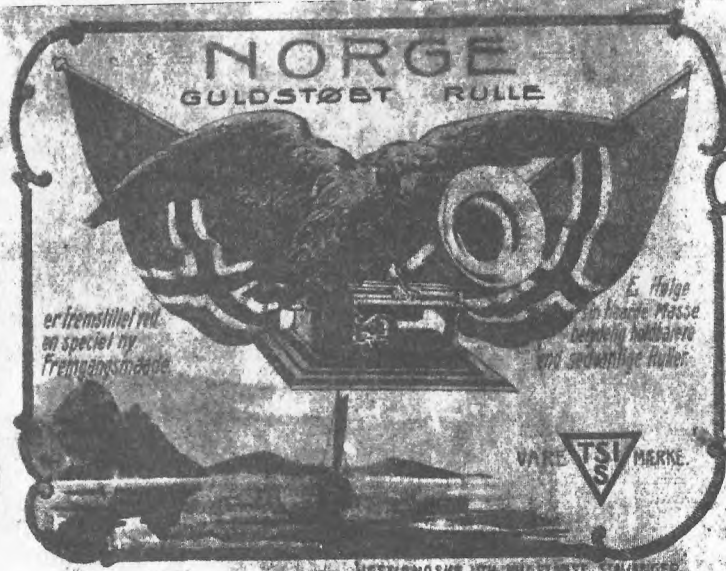


Figure 3

THE SWEDISH ANDERS SKOG cylinder box shown on page 2241 TMR No.76. Tom Valle writes from Oslo, Norway " It was a pleasant surprise to see an item on the Swedish Cylinder industry, especially in an English magazine. The text is, in translation: "Orchestral music, operas, selections, marches, dance music, solo pieces, with piano and orchestral accompaniment. Large selection of cylinders." [LEFT SIDE OF BOX] "Swedish, artistic recorded and sung music pieces, with loud piano or orchestral accompaniment. Guaranteed originals. The cylinders are superior to everything which have been made until now."

Not much is known about Anders Skog; he was in his time, one of Sweden's largest manufacturer of cylinders, of the brown wax type. There are no reports of any black moulded type from his factory, so it is reasonable to assume that he never produced any. He had his own boxes made, or rather, he pasted on his own labels. I have photocopied two examples, and the front and back of a record slip. The similarity to Edison's are very obvious. Apart from the Swedish cylinders, he also produced a number in Norwegian, about 100 to 150 titles. Many were available in both 'Standard' and 'Concert' sizes. Concert size cylinder blanks were bought by Skog from Edison and the catalogue numbers were prefixed 'C'.

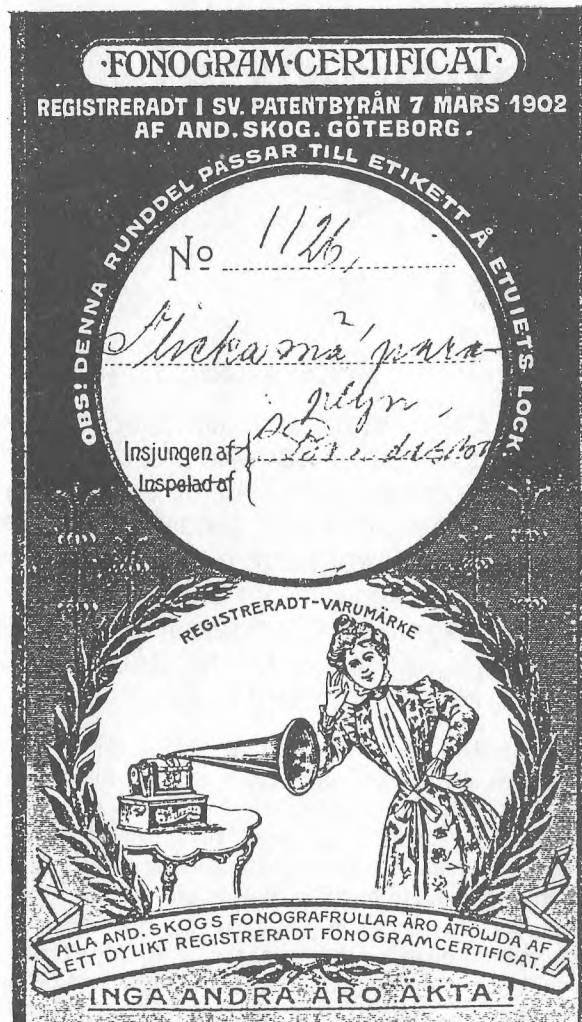
I realise that little is known outside Scandinavia of the local phonograph industry history. In Denmark there was the 'Dansk Fonograf Magazin'.

In Norway we had 'Østbys Record', and Pathé Frères, represented by a William Johnsen (later replaced by W. Farre). Pathé dominated Norway and Denmark, with both the aforementioned importing cylinders and machines from Pathé France. Dansk Fonograf Magazin also had its own cylinder moulding factory in Copenhagen. There were about 1000 numbers in the Danish catalogue. Whereas in Norway there were about 250 to 350 catalogue items, plus those made by A Skog. The Pathé cylinders were available in Norway until at least 1917/18, this is of course a lot later than the dates they were cut out elsewhere, ie around 1907. I believe that this situation only applied in Norway and Denmark. The moulds for the Caruso cylinders were reported to be in existence at Dansk Fonograf Magazin as late as 1947!

One oddity I have discovered is illustrated here [FIGURE 3] a product of the Adler Phonograph Company, a "Gloria", the cylinder was No. 6149 Gammeljägmarsch (this translates as 'Old Hunter's March'). The legend on the label reads: (lefthand side) Norge. Clear, beautiful tone and durable. Free from any kind of scratching sounds, the best and cheapest gold-moulded cylinder. (Righthand side) NORGE Gold moulded cylinder. (to the left of the Eagle and phonograph design) Made by a new, special process, (and to the right of the eagle) - Because of its hard wax, extremely more durable than ordinary cylinders. Beneath this is the company's trade mark TSIS. The printer's name and address appears at the very foot of the label - Vestlandske Lithografiske Kunstanstalt, Stavanger. The label was printed on yellow paper in blue and red. These being the colours of the Norwegian national flag. The triangle device forming part of the TSIS logo is printed in black with the letters in blue.

I am presently working on a compilation of, and research into, the Norwegian phonograph and gramophone records and history of the industry.

Edison Bell Winner records also appeared with Scandinavian labels. I have reproduced some of these here. [See page 2381]



Observeral

Då mina original- såväl sång- som musikrullar äro erkända såsom de bästa i marknaden, och flera konkurrenter tillåtit sig kopiera mina rullar och utgifva dem för sina originalrullar, insjungna af operasångarne Arveschoug, Wallgren, komikerna Bondesson, Jeppe Jeppsson m. fl., låter jag, för att förhindra detta, f. o. m. idag hvarje rulle, som utgår från min insjungsbyrå, åtföljas af omstående garantibevis, hvilket är hos Kongl. Patentbyrån jemte varumärket lagligen inregistrerad och därigenom skyddadt för efterapning.

Ni torde därför bemärka att inga andra rullar än de, som äro åtföljda af dylikt garantibevis, äro af mitt fabrikat i original.

Göteborg den 10 Febr. 1902.

AND. SKOG.

Continental Corner

Clive Garner

Berlin by Night

Clive Garner is a film specialist and collector of German pre-war repertoire. He broadcasts weekly on BBC Radio Merseyside with a nostalgia 78rpm record programme. TMR is pleased to have him join our contributors. He takes over Continental Corner from Ralph Harvey for this issue, with a specialist record review.

I CAN HEARTILY RECOMMEND EMI's "Berlin By Night" record to anyone who appreciates tuneful, melodious music superbly played and sung by some of Europe's leading performers. It's also a 'must' for those who still think German popular music in the thirties and early forties was entirely devoted to marches, polkas and waltzes. I bought my first German record in the early days of 1940, when no programme of dance music on record from Germany would have been complete without at least one record by Barnabas von Geczy's orchestra, I bought his rendering of the foxtrot 'Pusztá', and 52 years later it's still my favourite disc.

The first track on this CD is also a Hungarian - style foxtrot, 'Ungarwein' (Gypsy wine), composed by a member of the orchestra, Helmut Ritter, and a worthy successor to the famous 'Pusztá'. On the second track we find London born Lilian Harvey duetting with Willy Fritsch. Lilian went to Germany as a child and stayed there, becoming fluent in both German and French. She made her stage debut in Berlin as a dancer and was soon discovered by the German UFA company and appeared in several silent films, both in Germany and in Britain. In 1933 she was signed-up by Fox to make films in Hollywood, but after making only three she returned to Germany, her place being taken in what should have been her next Hollywood film, by another blonde - Alice Faye. Teamed with popular German film star Willy Fritsch, they soon became known as the classic 'Liebespaar' and their films were great box-office hits. This song from a 1937 film, 'Ich Tanze mit dir in den Himmel Hinein' (I'm dancing into heaven with you) is my candidate for one of the most delightful and romantic songs ever to be heard in a film.

From the films

The third track brings us a rarity from 1933. Weintraub's Syncopaters and singer Eva Busch with a foxtrot titled from the film 'Gruss und Kuss Veronika' (Greet and kiss Veronika). The band is probably best remembered through their appearance in the famous Marlene Dietrich film 'The Blue Angel'. The band's pianist/ arranger was Friedrich Hollaender, later to become one of Hollywood's best film

composers, while the song itself was a composition by Franz Washmann, who also found fame in Hollywood after changing the spelling of his name to Waxman.

On track four there is a delightful tango from 1935, 'Regentropfen' (Raindrops) by one of Germany's most popular dance orchestras, that of saxophonist Ludwig Rüh. The band also included pianist/ arranger Hans Carste who soon afterwards took over as leader of the orchestra. You'll also enjoy the close-harmony singing of the Metropol-Vokalisten. Track five features another fine dance orchestra, this time under the baton of Otto Stenzel, with a lively foxtrot from the 1939 film 'Hallo Janine'. The music was by pianist/ composer Peter Kreuder, the film starred Hungarian born Marika Röck - Germany's answer to Jessie Matthews. What the CD write up doesn't mention is the fact that 'Musik, Musik, Musik' is played by the Dance Orchestra of the Berlin Scala, pre-war Germany's equivalent of the London Palladium, and one of Berlin's two internationally famous variety theatres; The other was the Winter Garten. Both these theatres were destroyed during the war. On this recording you'll also hear one of the most popular members of the Scala Orchestra, 'trick drummer' Ernst Weiland, better known under his nickname 'Bimbo'.

Forces favourites

Robert Gaden's Orchestra on track six was one in which melody and strings predominated. There's also a nice performance by an un-named harpist playing 'Arpanetta', a tuneful foxtrot by Ernst Fischer. Cinema organ fans may know him through his many light classical Parlophone records released under the name Marcel Palotti in the thirties, while light music enthusiasts should be familiar with his 'South of the Alps' Suite. One of Germany's most popular bass-baritone singers, Wilhelm Strienz, can be heard on track seven with a wartime favourite by Werner Bochmann, 'Abends in der Taverne' (Evenings in the tavern). Bochmann composed music for many German films and also a 1936 English film, 'The Amazing Quest of Ernest Bliss' (re-titled 'Romance and Riches' in the USA) with Cary Grant and Ralph Richardson; Strienz was often to be heard in the German radio's 'Wunschkonzert' (Request Concert) wartime programmes for the forces. The fresh soprano voice of Lizzi Waldmüller is on track eight with 'Du Hast Glück Bei den Frauen, Bel Ami' (You are lucky with the ladies, Bel Ami), a favourite song by Scots-born composer Theo Mackeben from the 1939 film 'Bel Ami' that co-starred Willi Forst. There's a fine orchestral accompaniment conducted by the composer. Sadly Lizzi Waldmüller died in her Vienna apartment shortly before the war ended, the victim of a stray bullet.

Happy days are here again

The Comedy Harmonists on track nine will need no introduction to anyone collecting German records from 1930 onwards. They were one of the many vocal groups modelled on the American Revellers, who had made a big impression when they visited Germany in the late 'twenties. The Comedy Harmonists became even more famous than their American counterparts, and toured the world making many records in both English and French. On the CD you'll hear the German version of 'Happy Days Are Here Again'.

Lilian Harvey and Willy Fritsch return on track ten with a nice song from their 1930 film 'Three at a petrol station' - 'Liebling, mein hertz lässt dich Grüßen' (Darling, my heart longs to greet you) by Werner Heymann, another German

composer to go to Hollywood in the late 'thirties. A real-life romance between Lilian and Willy was rumoured, but being married to an English girl wouldn't have helped Willy's career during the war, so Lilian left Germany in 1939 to settle in France. After Barnabas von Geczy, Will Glahe's Orchestra was the most popular band on the Electrola label. His virtuosity on the accordeon made him a world favourite. And his recording on track eleven, *'Rosamunde Polka'*, became an all-time bestseller in the USA under the English title *'Roll out the Barrel'*.

Cabaret singer Hilde Hildebrande was an exponent of songs in the French chanson style and one of her best can be heard on track twelve, *'Liebe is Ein Geheimnis'* (Love is a secret) by Franz Doelle, who was responsible for so many popular 'thirties songs including one popular here in 1929, *'When the Lilacs Bloom Again'*. On track thirteen I enjoyed Rudi Schuricke singing Gerhard Winkler's charming tango - melody, *'O Mia Bella Napoli'*. Rudi was Germany's best-known dance band singer, equivalent to Al Bowlly. He also led a vocal trio originally called *'Die Spree-Revellers'*.

Lili Marlene

Everyone knows the song and the singer on track fourteen - Lale Anderson singing *'Lili Marlene'*. Although she recorded it in 1939, it didn't become popular till 1941 when it was played from the German *Soldatensender* in Belgrade. It soon became a favourite with soldiers in the North African Desert and the Middle East on both sides of the lines. This led to Lale recording an English version that was regularly played on the German radio in their English language transmissions, but the version here is the original with fine accompaniment by chorus and orchestra under Bruno Seidler-Winkler.

German swing violinist Helmut Zacharias became well known after the war with his orchestral number *'Tokyo Melody'* (1964), here he proves on track fifteen he can do just as well as Stephane Grapelli. His record of *'Schönes Wetter Heute'* (Nice weather today) from 1941 features a group obviously modelled on the famous Quintet of the Hot Club of France, but with a definite identity of its own. Incidentally, the CD notes tell us the 'B' side of the original 78 was Cole Porter's *'Night and Day'*, but this isn't correct, as *'Tag und Nacht'* is a composition by Zacharias bearing little similarity to the Cole Porter song.

The next track has Evelyn Kunneke with a sentimental song from 1941 by Michael Jary, *'Sing Nachtigall, Sing'* (Sing nightingale Sing). She sang and tap danced her way through several wartime and post-war films, and was daughter of famous operetta composer, Eduard Kunneke. He was best-known here for *'Song of the Sea'* (original title in Germany was *'Lady Hamilton'*) and *'Cousin from Nowhere'*. This song by his daughter is another one that became a favourite with the British forces. Rudolf Carl, on track seventeen, hailed from Vienna, but like most Viennese artists, was also a great favourite in Berlin during the war. He sings a catchy little song that reminds us that the Viennese, like ourselves, were obliged to introduce tram conductresses during the war when able-bodied men had been called-up for military service. *'Liebe, Kleine Schaffnerin'* (Dear little conductress) tells us about a man so captivated by the charms of one particular 'Clippie' that he spent all day riding on one particular tram.

Lale Anderson returns on track eighteen with one of the most popular songs of the late war years - *'Es Geht Alles Vorüber, Es Geht Alles Vorbei'*, expressing the wish of a wartime soldier that it would all soon be over, and he'd be re-united with his sweetheart once again. A haunting melody by Fred Raymond, known here for his 1932 song, *'I lost my heart in Heidelberg'*. When Richard Tauber left Germany in 1933, his place was ably filled by tenor Herbert Ernst Groh, who made many records right through into the post-war years. If you haven't heard him before, you'll wonder why not after listening to him singing the German version of Billy Hill's 1934 song *'The Old Spinning Wheel'*.

« Servus »

Last, but not least on this CD, is Willi Forst's romantic song by Peter Kreuder from his 1936 film *'Burgtheater'*, *'Sag Beim Abschied Leise Servus'*. (When parting whisper softly *"Servus"*). The Viennese word *Servus* implies that we shall meet again, and I can only hope that EMI will enable us fans of the Continental repertoire to do just that - with another excellent selection of music from Germany's golden era compiled by my colleague Ralph Harvey. By the way, I almost forgot to mention that recording quality and remastering is, as usual in this series, excellent throughout.

CD Berlin by Night: EMI CDP 7963312

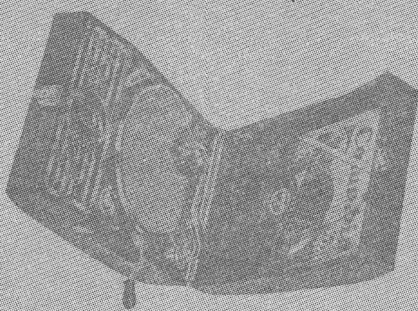


Norwegian Edison-Bell and Rolf 'Winner' labels
[see article on pages 2378-9]





GRAFONOLE COLUMBIA



Modello 900 A

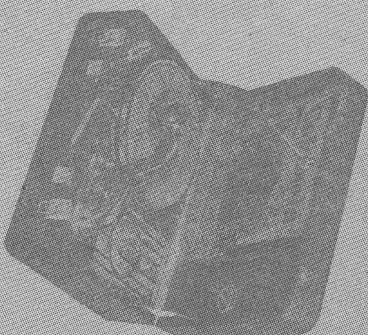
Motore ad una molla, freno automatico, serratura a chiave, ricoperto in demoides nei colori: rosso nero, blu.

Diaphragma originale « Columbia » n. 15 A
Prezzo per contanti . . . L. 450

Modello 901 A

Motore a due molle, freno automatico, due serrature a chiave, ricoperto in demoides nei colori: rosso, nero, blu.

Diaphragma originale « Columbia » n. 15 A
Prezzo per contanti . . . L. 520

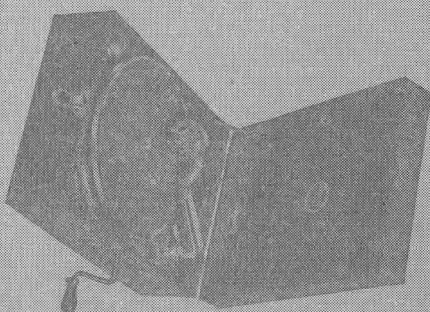


GRAFONOLE COLUMBIA

Modello 11 A

Motore ad una molla, freno automatico, chiusura a chiave, ricoperta in pegamoides nei colori: rosso nero, blu.

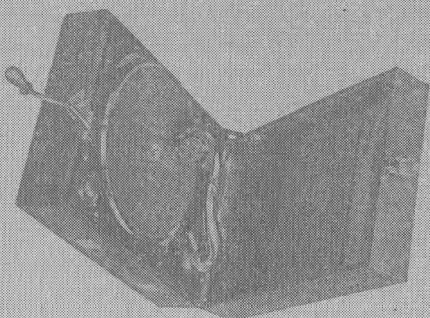
Diaphragma originale « Columbia » n. 15 A
Prezzo per contanti . . . L. 320



Modello 85 A

Motore ad una molla, freno automatico, chiusura a chiave, piano lucido nero, copertura in pegamoides nei colori: rosso, nero, blu.

Diaphragma originale « Columbia » n. 15 A
Prezzo per contanti . . . L. 360



RECENT PUBLICATIONS

Some publications the TMR team have received which should interest readers include,

'SKIVSAMLAREN'

One of the few original researchers in discography is Tor Magnusson of Sweden. He edits, produces and issues a magazine called 'Skivsamlaren' (The Record Collector) at irregular intervals and has brought out 25 issues in 17 years. For me issue No.15 was the highlight (and incredibly it's still available!) an 83 page booklet on GENE AUSTIN containing a full and very detailed discography of all of his recordings, including details of accompanying musicians. In addition there are listings of his films, compositions and lots of illustrations other back issues have included listings of the Hoosier Hotshots, Herman Chittison, Pat Flowers, Johnny Guarnieri and Bob Laine. The current issue, No.25, includes a bio-discography of the cinema organist Sigmund Krumschöld (he turns up on Parlophone) plus a listing of Emil Velazco's Okeh recordings. In addition there is a discography /film listing of the American pianist Gene Rodgers. I have no details of prices but suggest you write to Tor at Tidskriften Skivsamlaren, PO Box 25065, S-40031, GÖTEBORG, Sweden. The Gene Austin booklet is a must for all junkshoppers - his records turn up all the time.

ARTHUR BADROCK

Hillandale News

The August issue of 'Hillandale News' continues to carry correspondence at length about the 1882 Graphophone cylinder recording that may or may not have been Queen Victoria's voice. TMR refuses to be drawn into the arguments, having our own thoughts on the publisher's of the book of the matter. If any of our readers wish to join in the battle, please do so through the columns of the couthie editor of the CLPGS newsletter. There is also a very interesting item by Jonathan Dobson concerning his discovery of unpublished recordings by Sir Henry Wood in the library of the Royal Academy of Music.

De Weergever

In the Netherlands 'De Weergever' appears bi-monthly and concentrates on the recording industry of that country.

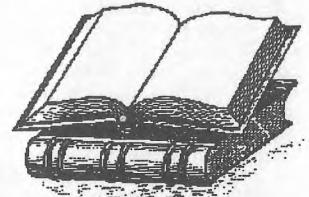
Subscriptions to this Dutch language magazine are 35 Guilders per annum (write to Ben Poelman, Zonnebloemlaan 34, 2343 GC Oegstgeest, The Netherlands for further details, quoting TMR). Recent articles of note are a biography of singer Bob Scholte (b. 21 Feb. 1901 Amsterdam) in Jan-Feb issue, and a discography in the following issue (March-April). The May-June issue has an article and discography of De Kilima Hawaiians, a three man one woman ensemble originating in the thirties they are still going. Also known as Bill Kilima's Singing and Swinging Cowboys, they made several records and broadcasts throughout northern Europe. The July-August issue has a history and listing of the "Cinetone" company (Cinetone, Kristal, Pelikaan labels).

John Booth

The New Amberola Graphic

The latest edition of this magazine is number 81, in it is a lengthy article about the early days of broadcasting in the states. Particularly one night, 1st January 1925 when many Victor artists made their first broadcasts (from WEAK), including John McCormack and Lucrezia Bori. Machine enthusiasts may well be interested to read the second of two parts concerning the repair to "Orthophonic" tone arms. Complete with illustrations for the less than handy such as myself. The New Amberola Graphic is published four times a year for \$8.00 (USA) covering two years the address is as given below.

John Booth



Book Reviews

WILLARD ROBISON AND HIS PIANO - A DISCOGRAPHY

A glossy, well produced booklet detailing the vocal and piano solo sides recorded by Willard Robinson plus details of recordings made by him as a vocalist with other bands eg Sam Lanin and Nat Shilkret. The A4 size booklet of 30 odd pages is well illustrated and contains a great deal of background information. Full details of the English Actuelle issues appear in print for the first time. The compiler of the discography, Canadian collector Brian Boyd, unfortunately died shortly after publication but some copies are still available for \$8 post paid from Martin Bryan, 'New Amberola Graphic', 37 Caledonia Street, St Johnsbury, VT 05819, USA. (When sending amounts like that I personally get dollar bills from the bank and send them through the mail - it seems to be the cheapest and easiest method).

ARTHUR BADROCK

THE NAT KING COLE DISCOGRAPHY 1936-1964

Two volumes - over 350 pages. The amount of information and the standard of accuracy are phenomenally high. The layout is novel but so easy to use. Whether you want to check on the correct details on a 78 or a supermarket Lp or 'cheapo' CD with no track details - everything you want to know is here and easy to find. These two volumes represent many years of devoted work by a keen Nat Cole fan - Roy Holmes of 18 Rutland Drive, Morden, Surrey, SM4 5QH. I know what his printing bill is so can truthfully say that you will be getting a bargain at £24.99 plus postage (add £4 UK, £11 Europe and £13 surface to the USA). A great birthday or Christmas present but do order now while stocks last.

ARTHUR BADROCK

Reviews

Ernie Bayly John Booth

Nipper bites back

After a long sojourn in some desolate corner, Nipper is restored to public view on a new EMI series of CD's reissuing some of the "greats" from 78 rpm discs. He is seen at the front and back of the notes, and in glorious full colour on the discs themselves. Hooray for Nipper!! The series has begun auspiciously with four very British issues.

Eric Coates Conducts Coates.

The 'pieces' included are all orchestral, so if a second volume appears, perhaps it could include some of his song - settings. Ralph Harvey's excellent notes set the scene for a very enjoyable 76 minutes of light music. Even so, in some cases we have only certain 'movements' of a suite. It is a pity but understandable while this re-issue is part of a new series and must be somewhat exploratory. We have 'London Suite' Tarantelle (Covent Garden), Meditation (Westminster), March (Knightsbridge); the latter of which shot into huge popularity in the 1930's when it was used as a signature tune for the "In Town Tonight" BBC radio programme until the 1950's and as such is very well known to we old folks. The very charming 'I sing to you' (Souvenir) is an orchestral love song dedicated to his wife Phyllis, with whom he enjoyed a very happy marriage. His brisk march 'London Bridge' is often performed, but not so frequently as 'By the sleepy lagoon', used as a signature tune to the 'Desert Island Discs' radio programme and arranged or mangled by so many different orchestras. Here it is the 1935 recording. Hearing it I am transported in my mind back to a very brief stay in the Fiji Islands and sitting in the shade of coconut palms watching the Pacific break over a coral reef a little way out. It's gentle, lazy music. It tells me I shall have to return for a longer stay before I become too old!! My reverie is broken by another march - the 1946 'Television March' in sprightly style. 'Summer Days Suite' takes me to a peaceful part of Kent where my grandparents lived, with its movements: 'In a country lane', 'At the edge of the lake' and 'At the dance' (an old fashioned waltz). The Suite almost paints Constable - like pictures. Stories - a gift to childhood, are recalled in 'The three bears' suite that opens with the bears clearly exclaiming, "Who's been sleeping in my bed?" (etc). They became somewhat ferocious and finally, slightly mollified, go off grumbling. Eric and Phyllis were fond of dancing at the Savoy, but disliked jazz (but must have heard Fred Elizade). However, syncopation is used to good effect in various of his works, including 'The man about town' from the 'Three men suite'. The 'London again suite' has bustling Oxford Street, elegiac Langham Place (home of the BBC Radio) and waltzing through Mayfair. The mood becomes somewhat rural once more with the 'Springtime Suite' with its still 'Fresh morning' and romantic 'Noonday song'. Indeed, Spring is a lovely gentle season once one gets away from traffic din. After hearing Lars-Erik Larsson's Saxophone Concerto, Eric Coates was inspired to write his 'Saxo-Rhapsody' for virtuoso Sigurd Rascher. I cannot agree with Coates critics of this piece. It is not descriptive, but is still delightful. Perhaps had it been given some other title it would have been called

descriptive!! Phyllis had to undertake some outside work during World War II in common with many other ladies. One morning as Eric waved her goodbye the step-step of her heels on the pavement started a march running in his mind. He developed it into 'Calling all workers' which the BBC adopted as its signature to two daily broadcasts of uninterrupted light music intended to boost the morale of factory workers. The programmes continued long after 1945, but sadly gone now. But that is another story!!! However through the medium of this collection we are still able to enjoy our private programme of uninterrupted music - all conducted for us by Eric Coates. CDHVM1 - CASSETTE TCHMV1

Sidney Torch

Sidney Torch continues the programme of light music conducting several orchestras playing 24 pieces of music by various composers for 72 minutes. Although taken from 78rpm originals, all are post-1947, so all began life as tape - recordings, I suspect. Some of the tunes have done service over a long period. 'Barwick Green' by Arthur Wood has introduced 'The Archers' 'soap opera' programme for many years than I can recall. It sounds like the actual recording used on air. Clive Richardson joins the orchestra for the piano part of this 'London Fantasia' (Which includes an imitation of an air - raid siren that distressed many people when the piece was introduced towards the end of World War II - and still reminds me of a few unpleasant experiences). Sidney Torch, himself, shows that he is a master of descriptive writing in trotting 'Going for a ride', 'On a Spring note' - of which I cannot decide whether the sprightly rhythm refers to the season or a spiral metal spring dancing along, 'Fandango' is a crisp rumba complete with maracas and delightful sweeping strings which become pizzicato for 'All strings and fancy free!'. 'Comic cuts', as befits its title, would be suitable accompaniment to a Laurel and Hardy or Buster Keaton silent film. 'Shortcake Walk' is a surprise for those not having heard it previously for it is in quick rhythm orchestrated like a square dance tune which develops to something like fast ragtime for orchestra. Other great names of light music are represented by 'Horse Guards Whitehall' (Haydn Wood), 'Coronation Scot' (Vivian Ellis), 'Nola' (Felix Ardent), 'The Dam Busters March' (Eric Coates). We have 'Jumping Bean' by Robert Farnon which I feel is not the best representative of his works. 'Caribbean Caprice' in 'Latin - American' rhythm by Len Stevens makes me wish that I knew more of his compositions. Ronald Hammer is a veteran composer of light and descriptive music. His 'Changing moods' was used as a signature for the radio programme "P.C. 49". Although recorded in 1947 by an orchestra conducted by Sidney Torch, this is the first time that it has been on commercial sale to the public. We are pleased that Nipper included this CD in his initial 'Bite Back'. It is another delight for those loving melodious light music. While it is gratifying that 'classical' music maintains its active role in our musical life, I miss this type of middle-ground well-written light orchestral music which has almost disappeared in this "pop" dominated worldand I do mean World.... I've suffered all round it! CDHVM2 CASSETTE TCHMV2

Drawing Room Ballads

To my mind modern "pop" so-called 'songs' are merely declamation and exclamation with a background provided by obscenely abused musical instruments! so, imagine my joy when invited to bring to your notice a CD compilation of gentlemen actually singing in understandable English some musical songs. The singers and songs are: Derek Oldham - 'For you alone'; 'Thora'; 'Macushla'; 'Roses of Picardy'; 'I hear you calling me'; 'In an old fashioned town'. Peter Dawson - 'The dear homeland'; 'The Bandolero Bedouin love song';

'Kashmiri love song'. Heddle Nash - 'I know of two bright eyes': 'Two eyes of grey'. Walter Glynn - 'Because': 'Bird song at eventide'. Paul Robeson - 'Absent': 'A perfect day'. Dennis Noble - 'Nirvana'. Walter Midgley - 'Bless this house'. John McCormack - 'I'll walk beside you'. For my choice, this would have been a "double -CD" for I cannot begin to imagine how Chris Ellis narrowed his selection to 24 ballads! These are all songs that I heard sung around the family or on radio and records when a boy. There are two sets by Stephen Adams, but the others are one each from various composers, each of whom set many delightful songs and ballads. Using modern methods, these transfers are incredibly clear and clean, astounding me because many of the original 78rpm discs were pressed in horrible crackly material. Walter Glynn, perhaps, benefits most because his 'delicate' voice suffered distortion from the original poor pressings. The bravado of Dawson's interpretations of 'Bandolero' and 'Bedouin' come through strongly showing that it must have been thrilling to hear them in concert. Oldham's career was wide ranging, including Gilbert and Sullivan's discipline so he copes with widely different material like 'For you alone' and 'Roses of Picardy' which latter is among the best versions I have heard of this "runaway success" of World War I. I'm told that "everybody" was singing it, including two of my uncles coming home on leave from France and Mesopotamia. Paul Robeson caresses "A perfect day". Play this just before going to bed, it will relax you ready for a good night's rest!! An excellent CD for those who like good ballads excellently sung....Space limits my mention of them all but buy the CD for perfect enjoyment. The Thoughtful notes are written by Patricia Godwin, whose husband leads the Palm Court Orchestra, so very knowledgeable about this type of music. Playing time is 73 minutes. HMV CDHVM 3. CASSETTE TCHMV3

Bernard Miles

Miles devoted much time and money to the major project of his life - The Mermaid Theatre down by the River Thames. Apart from this his acting ability was comprehensive and wide - ranging. So, in this collection we have his rural - labourer character which I find just as funny as when they were issued in the 1940's and 50's. His analytical synopsis of "Tristan and Isolde" and "Hamlet" will bring smiles to your lips as will the guide conducting you around Shakespeare's birthplace - "Mind your heads please, the beams is very low". Those interested in Greek mythology should hear 'Nice goings on'. Then there are adaptations of four folk tales into short stories by Miles, 'King of the cats', 'Master of all masters', 'The strange visitor', 'The pedlar of Swaffham'. In 1949, under the auspices of the British Council he recorded three of Rudyard Kipling's poems "Sestina of the 'Tramp Royal'", "The long trail" and "Danny Deever". This latter gory poem was set by Damrosch especially for David Bispham (recorded on Columbia in 1906). It is said that when Kipling first heard it sung he was so emotionally disturbed he had to go out side to compose himself. It tells the story of the hanging of Deever in front of his regiment - he'd murdered a comrade. This shows yet another side of Bernard Miles who brings the scene to the mind's eye with his interpretation. Although we have no example of his acting in a play, this CD shows us why he deserved his honour of a life peerage. So sit back to enjoy the escapades of 'Toggie Bygreaves', 'Billy Collet', 'Old Miss Piggott', 'Harry Partridge' and the vicar who used cricketing terms to colour his sermons, as well as the more serious items. Again, an incredibly clean transfer that makes my 78rpm's sound like 'a load of old rubbish'!! The collection is with fine notes by Ralph Harvey. Playing time 72 minutes. HMVCDHVM4, Cassette TCHMV4

I Hope that I have shown you how well Nipper has "Bitten Back" in his first "attack". I hope

we have "Music for a country cottage", "Victor Silvester and his silver strings" and "The very best of the Festival of 1000 Welsh Male Voices".

The Music for a Country Cottage is played as follows - Pro Arte Orchestra /Winter and Weldon - Merry-makers overture (Coates) : Vanity Fair (Collins): Little Serenade (Tomlinson): Waltz for a string orchestra (Langford): Elizabethan Masque (Bayco). Light Music Society Orchestra /Dunn - The Watermill (Binge): Shepherd Fennel's dance (Gardiner) : A la claire fontaine (Farnon) : Suite of English dances (Tomlinson): Dusk (Gibbs). Sidney Torch Orchestra - The Galloping Major (arr. Jacob): Pastorale (Hanmer): L.S.O/Barbirolli - Walk to the Paradise Garden (Delius). Philharmonia Orchestra/Weldon - Demande et reponse (Coleridge-Taylor). I imagine that these recordings were taken at the very end of the wax process or beginning of the tape era. On a few an extremely faint whisper of hiss may be detected in quiet passages. Although in a general series, this CD continues the story of the 'Nipper bites back' reissues, having music by some of the same composers. The notes say, "The typical English country cottage represents a haven for us all", but although written in the main by British composers, the music is by no means all pastorate. On the front of the notes we have a picture of a Victorian cottage from a painting, but we could have had a photograph of Thomas Hardy's birthplace in Dorset which survives in a very rural surrounding with a pretty 'old-fashioned' garden. Although Delius spent much of his life in France, he is still considered British, but his "paradise garden" could be a peaceful village garden anywhere. The "Suite of English folk dances" uses the tunes 'Jenny pluck pears', 'Dick's Maggot', 'Nonsuch' and 'Woodcock' that date back a few centuries, yet are still very much used separately for the appropriate English country dances. (A 'Maggot' here nearly means a type of dance.) I do not like Gordon Jacobs' arrangement of the old music hall tune 'The Galloping Major'. It is too busy. The poor old major sounds as if he would be tipped off his horse!! (It brings to mind a scene in one of the shows of the Crazy Gang at the Victoria Palace theatre when they all wore hobby - horses around themselves and went prancing all around the stage!!) Hardly a scene for a country Cottage - unless the children were galloping and tumbling on the lawn. George Melachrino conducts his own orchestra for his own delightfully light 'Woodland revels'. Tomlinson's 'Little serenade' suggests to me a few white clouds floating in a sunny clear blue sky. 'Shepherd's fennel' starts his solo country dance gently and whirls around to a lively finale. One wonders what other lovely things might have written but for his premature death. 'Demand et reponse' from his 'Petite suite de concert' has endured with undiminished popularity since he composed it, to this day. Jay Wilbur, long associated as Musical Director for Crystalale and associated labels and leader of a dance band made a beautiful string arrangement of the third movement of Gibbs' 'Fancy dress suite' which has become known as "Dusk". David Ades who wrote the notes to this compilation advances this as "The definitive version". I'll support this. Overall, this is another must-purchase for the lovers of light orchestral music. Playing time 74 minutes. EMI CDGO2039 Cassette TC GO2039

Victor Silvester and His Silver Strings play the sound of Musicals.

Mr Silvester began his career as a dance instructor, his influence was important in bringing uniformity in steps and progress to the newer style of ballroom dancing that was introduced in the 1920's as the newer styles of music came along. By 1935 the need for strict tempo dance music led him to form his own orchestra that began making records for Parlophone. Thus it was that when World War II erupted, men and women in H.M. Forces found that they could find enjoyment in any size of ballroom near

their camp because the dance steps were the same everywhere in the country. Victor Silvester was in no small way responsible for this. I personally have heard his dance records being ground flat by heavy pickups in many differing places. The "Silver Strings" were formed in 1957 by augmenting his usual dance orchestra with sixteen violins, four violas and four cellos. In this compilation the strict ballroom tempos are retained by drummer Ben Edwards and we hear solos from violinist Oscar Grasso and multi-saxophonist Edward Pogson. The beautiful sounds of the strings are not allowed to clog the melodies or swoop about in sickly manner as in some other orchestras. BUT non-dancers will enjoy this CD because despite the strict tempos, the rhythm instruments are subtly used to buoy the whole along. Victor Silvester summed up his principles for dance music as... "simplicity, melody and a consistent rhythm". The 31 tunes used are taken from musical shows dating from 1929 onwards. They are - 'Stranger in Paradise': 'Shall we dance?': 'Edelweiss': 'You do something to me': 'So in love': 'The sound of music': 'What kind of fool am I?': 'Hello Dolly': 'Younger than springtime': 'I could have danced all night': 'Begin the beguine': 'True Love': 'I love Paris': 'Getting to know you': 'This nearly was mine': 'Just in time': 'Out of my dreams': 'Hey there!': 'Embraceable you': 'Almost like being in love': 'I've grown accustomed to her face': 'Mr Wonderful': 'Waltz of my heart': 'We'll gather lilacs': 'It's a lovely day today': 'Put on a happy face': 'People': 'Some day my heart will awake': 'Happy talk': 'Tonight': 'A lot of living to do'.

The original recordings used here were made between 25 and 35 years ago, but sound very clean, having been taped originals. 76 minutes playing time. EMI CDEMS1451 Cassette TCMS1451

The very best of Festival of one Thousand Welsh Male Voices.

When, on 2nd June 1940, I was evacuated to Cwm, near Ebbw Vale, Wales complete with my gas mask and name label, I was unaware of what vocal musical treats lay in store for me.... My first "ear-opener" was a performance of Handel's 'Messiah' by the Ebbw Vale (Mixed) Choir of some 120 voices. The 1000 voices heard here include some from Ebbw Vale - and of course from many other parts of Wales. The CD is compiled from recordings made in the Royal Albert Hall, London in 1969, 1970 and 1972, all being in stereo. All 22 "pieces" display absolute precision, conducted by Roy Bohana with organ accompaniments by Richard Elfyn Jones or Tudor Spencer Davies. It is a revelation that so many voices can sing pianissimo as well as the forte that one expects. Eight are from opera; the rest being songs or hymns, mostly of Welsh composition, but not all sung in Welsh. Various nations have their own characteristic choral sounds. So it was that I knew that I knew the tonal qualities to expect.

There is some variation in the Russian 'Silver Birch'. The solely male interpretation of the 'Chorus of Hebrew slaves' from Verdi's 'Nabucco' has power giving it sounds of defiance!! The 'Soldiers Chorus' - (Gounod's 'Faust') makes one fearful of what that army will do. The big choral interpretation of 'O Isis and Osiris' - (Mozart's 'Magic Flute') gives it a new dimension. Having attended performances at Covent Garden and of the Welsh National Opera during a 'Bank Holiday' period - thus having enhanced chorus - I know the sound of large choruses, but this large Festival of course brings new magnitude to these operatic choruses, no doubt far better than even their composers imagined. The beautiful 'Myfanwy', set by Parry, is a fine example of pianissimo and control at a very slow tempo. The audience in the great hall joins the festival for 'Cwm Rhondda' and 'Hen Wlad Fy Nhadau' (The Welsh 'National Anthem') raising the total number of voices to a possible 8000!! The recording engineer Stuart Eltham caught the

whole performance so well, giving one the feeling of being there. The other selections are - Llanfair: All through the night: Men of Harlech: Counting the goats: Laudamus (Bryn Calfarina): Deus Saluti (Llef): Tydi a Roddaist: Crimond: Dies irae: Go down Moses: Pilgrim's Chorus (Tannhauser): Nile Chorus (Aida): Sailor's Chorus (Flying Dutchman): Soldiers' Chorus (Daughter of the Regiment): Roman war song (Rienzi): Battle hymn of the Republic. EMI CDEMS1448 cassette TCMS1448 Playing time 67 minutes

V-Disc Selection (3 vols)

The story of V-Disc production has often been related, suffice it to say that the music and other material to be found on these records is often eagerly sought after by collectors. There have been several re-issues of individual artistes material taken from salvaged copies of the Music Division of the Special Services Division of the US War Department 1943-46 output. Barry Simcoe, who has about one-third of the known issues of V-Discs, has now compiled a selection of his collection. Published privately, to date three volumes have been produced on C60 cassettes. In making his selection he has been in correspondence with Dick Sears - compiler of the V-Disc discography published in the 1980's. The selection is wide ranging featuring many recordings previously unpublished other than by V-Discs.

Obviously given the variable quality of the production centres used by the Special Services Division (from first class commercial recording studios, to "off-air" acetates in wartime New York, Chicago or Hollywood, together with the "enforced" destruction of all copies held by US forces units after the end of World War II, a number of tracks may not be up to modern standards. Barry has deliberately avoided filtering or cutting the signal, preferring "open recording" to allow the serious listener to make any adjustments at playback. He feels that this is preferable to any form of "Parkerizing". I do not disagree with Barry on this point having heard many terrible commercial transfers on Lp from much larger organisations. One small matter though, all three review cassettes had a 3dB level difference between right and left channels (the source signal is of course monophonic). Admittedly by switching my pre-amp to mono and changing the balance control I could compensate for this difference, it did cause problems though when played on a portable cassette player without these facilities, listening through the headphones compounded the problem. I presume that Barry will check his equipment before duplicating any more copies.

The three volumes received for review were complete with disc number, recording dates, locations and basic titles. Many of the V-Discs were produced with radio style introductions often by the musicians themselves, thankfully these introductions have been reproduced on these tapes, bringing a nostalgic ambience for the listener, redolent of WWII forces at the PX or in their barracks with V-Discs being played over the camp broadcast system or on the local AFN Radio station. Certainly there is something for almost everyone here swing, sweet music, jazz, jive, race, crooners, vocal quartets, soloists and a couple of big band style marches from the Glen Miller 418th AATC Band, patriotic songs (eg the Mark Warnow orchestra and the Lynn Murray singers with the 'Song of the Army Transportation Corps' - they don't write 'em like that anymore! It reminded me of Maoist China - and even an offering by Spike Jones, "Chloo-ee" in a different version to the often released commercial recording.

If you wish to listen to 60 minutes of US early forties music in a pot-pourri, then at least one of these cassettes is for you. They are available by mail order only at 5.00 each or 13.50 for all three (post paid within the UK) from: Barry Simcoe Records, 34 Charles Street, Kettering, Northants. NN16 9RN

Track listing: Volume 1. Mark Warnow's Orch. & Lynn Murray Singers 'Song of the Army Transportation Corps' (NY 1943 - no number); Teddy Wilson & orch. 'How high the moon', Russian lullaby (NY 1943 V-Disc No.16); The Golden Gate quartet 'Julius Caesar', 'Summer rain' (NY 1943 No. 21a); The Benny Goodman quintet 'Three little words' (a live performance NY 1943 No.88a), Capt Glen Miller & the 418th AAFTC band 'Buckle down Winsooki', 'El Capitan' (1943 No.91b); Kay Kyser & orch. 'With my head in the clouds', 'Victory polka' (Hollywood 1943 No.96b); Earl Robinson & pno. 'The house I live in' (NY 1943 No.99a); Mildred Bailey (v) & Teddy Wilson (pno) 'Rockin' chair' (NY 1943 No.105a); Spike Jones & city slickers 'Chlo-ee' (Hollywood 1943 No.113b); Glen Gray & Casa Loma orch. 'Birmingham special' (NY 1943 No.118b); Vincent Lopez & orch. Kerole Singer (v) 'The honey song' (NY 1943 No.127b); Tommy Dorsey & orch. 'April in Paris', 'Moonlight on the Ganges' (NY 1942 No.134a/b); Vaughn Monroe (v) & orch. 'Something sentimental' (NY 1943 No.135a); Mildred Bailey (v) & Teddy Wilson (pno) 'Scrap your fat'. Volume 2. Paul Whiteman & orch. Rhapsody in blue, 1 & 2. film sound track (Hollywood 1943 No.139a/b); Tony Pastor orch. Patti Powers (v) 'How sweet you are' (NY 1943 No.148a); Jimmy Dorsey orch. Kitty Kallen (v) 'That wonderful, worrisome feeling' (Hollywood 1943 No.157a); Woody Herman (v) & orch. 'By the river of the roses' (NY 1943 No.158b); Harry James & orch. Buddy Moreno (v) 'Better give me lots of lovin', honey', 'Sierra' (1943 No.160a/b); Charlie Spivak orch. 'Besame mucho' (NY 1944 No.164b); Louis Jordan & tympany five 'Outskirts of town', 'I've found a new baby' (Hollywood 1943 No.175a); Lucky Millinder (v) & orch. w. Trevor Bacon (v) 'Savoy' (NY 1943 No.176b); Lionel Hampton orch. 'Flying home pts 1 + 2' (NY 1944 No.188); Perry Como (v) & un-named orch. 'It's the talk of the town' (NY 1944 No.189a); Eddie Condon & band 'Uncle Sam's blues' (NY 1944 No.191b); Jimmy Dorsey orch. 'The champ' (Hollywood 1943 No.195a). Volume 3: Jimmy Dorsey orch. 'I would do most anything for you' (Hollywood 1943? No.195a); Don Redman orch. Dolores Brown (v) 'Great day in the morning' (NY 1943 No.196a); Louis Jordan tympany five 'Five guys named Moe', 'Jumppin' at the Jubilee' (Hollywood 1943 No.196b); Red Norvo orch. 'Seven come eleven' (NY 1943 No.202b); Tommy Dorsey orch. Mortron Downey (v) 'Pretty Kitty blue eyes' (NY 1944 No.206b); Mildred Bailey (v) & Teddy Wilson (pno) 'More than you know' (NY 1943 No.202a); Ink Spots 'We'll meet again' (NY 1944 No.205a); Vaughn Monroe (v) & orch. 'I've got you under my skin' (NY 1943 No.209a); Eddie Condon & his Town Hall jazz orch. 'Tin roof blues', 'Ballin' the jack' (NY 1944 No.211b); Tony Pastor (v) orch. 'Confessin', 'Pale moon' (NY 1944), 'Braggin' (NY 1943) (No. 215); Harry James orch. 'Let's go home' (NY 1941 No.217a); Jimmy Dorsey orch. Bob Eberly (v) 'The breeze and I', & Helen O'Connell (v) 'You you darlin' (NY 1940 No.217b); Chuck Foster orch. & Gloria Foster (v) 'Leave us face it' (Chicago 1944 No.239a); Guy Lombardo Royal Canadians, Jimmy Brown (v) 'Frankie and Johnnie' (NY 1944 No.243b); Guy Lombardo Royal Canadians, Tony Craig (v) 'Its love, love, love' (NY 1944 No.243a).

J Booth

Italy after dark

This Cd from EMI is another of their European nostalgia issues compiled by Ralph Harvey from the back catalogues of EMI affiliates, in this case S A La Voce del padrone - Columbia-Marconiphone of Milan. The years covered are from the thirties to the sixties so there is a wide range of styles, much of it may be familiar, at least the melodies if not the Italian lyrics. Carlo Butti opens the album with "Vivere" which sounds like the sound track from the film

of the same name. He had a good tenor voice and this is a good example of an Italian song delivered with a spring-like, energetic performance from him, the chorus and orchestra. Butti was a prolific recording artist, in the 1940 Italian Columbia catalogue he had over 300 recordings listed. This is just one of his many pre-war hits. He is also well represented in this compilation, on three more tracks. 9 and 11. Track 5 "Bella Ragazza Dalle Trecce Blonde" is unfortunately marred at the beginning by a touch of "wow", possible a fault on the original. This is the familiar theme used by Tchaikovsky in his Capriccio Italien. What Italian girl could resist this charmingly seductive song? At least the chorus sound as if they are keeping a discreet distance. "Sul Lungarno" on track 9 is a vocal journey through Tuscany. Again well sung with a good orchestral backing setting off to advantage a good recording. This well produced tenor voice is finally heard singing "Reginella Camagnola" a serenade so sweet no one could fail to be moved by such singing, very reminiscent of the French artist Tino Rossi in style.

Marisa Fiondalisio on track 2 gives a pleasant competently sung and relaxed performance. It is well suited to the over all concept of a dark vivacious silvery night in Italy. The robust voice of Luciano Virgili provides a contrast with a romantic journey to Venice. A beautiful and lyrical performance.

Volare (track 4) is well known which for me typifies the 'fifties. The introduction of this version is a welcome change to the versions by Dean Martin - and his typical American style - or that of Marino Marini who made a hit in the USA. An easy version of Come Prima is on track 8, this too is not the well known hit, I think that I must say that I much prefer this version by Franco E I G5 of whom I have never heard before. Thank you EMI for this.

And now for something completely different!: A mandolin solo, with piano accompaniment. A refreshing item (Capriccio, Murzurka) expertly played by Professor Guiseppe Gorgano.

Track 7 and one of those famous Neapolitan songs "Santa Lucia" here sung easily by Enzo de Muro Lomanto. He has a very pleasant well controlled voice. So unlike the overblown voices of well known tenors such as Pavarotti and his ilk. Much more lyrically sung - more in the mould of Gigli or Schipa. A wise choice. Incidentally Enzo was married to the famous soprano Toti dal Monte until her death in 1955.

The energetic charm of Papaverie Papere is carried off well on track 10 with a spirited orchestral accompaniment to a typically spirited Italian performance

This compilation has produced many pleasant surprises and none more so than item 12. So nice to hear yet another version of Que Sera Sera, the otherwise hackneyed hit of Doris Day from the 1956 film 'The Man Who Knew Too Much'. This version however is more upbeat, a foot-tapper, with close harmony from Romina Power. The next piece is a latin-american number, Luna Rossa. I was not too happy about the song in places but it is a pleasant enough item, well suited for a summer night al fresco dance. Track 14: Renato Carosonne and Guaglione, a familiar novelty number but well done. What else can I say? Another novelty item is heard on track 18, an upbeat jangle box piano instrumental so very different from other items on this CD and reminds me of Winifred Atwell a la itaian. But then the Italians have always liked glitter and chrome.

In contrast Gigli sings Mama, a charming song and here he sounds equally at home as in Pagliacci The hallmark of a great singer. Competent in Grand Opera or a trifle and making them equally good.

One criticism to EMI, there are not many ladies on this compilation. The only other one on this record is on track 16 Julia de Palma with a polished and typical well balanced ballad.

Not all tracks are monophonic and number 17 is a stereo recording which displays to advantage the cascading gypsy violin of the title, Violino Tzigano, in the entrance. It is a pleasant relaxing

vocal well sung and nicely performed. An excellent choice.

Claudio Villa had a pleasant young voice when he recorded Stornellando alla Toscana a beautiful Tuscan tango song (if that is not somewhat contradictory). The young troubadour sings of the beloved beautiful countryside. His high notes are smooth and well executed.

The last item is the well known song Arriverderci Roma and is an example of good accordion playing from Renzo Gilardini and ensemble, displaying a good technique strongly phrased and leading a very competent orchestra.

All in all it was a refreshing change to hear a CD compilation of many alternative versions of music from another European partner.

CDEMS 1458

Paul Cerfhaut

[I hope that shop copies of this CD do not suffer from a printing problem in the excellent booklet. My review copy had some of the track notes missing and others duplicated. Pity.]

CDs to note

If you are a James Bond fan, read on: October 5th marks the 30 anniversary of the film debut of Ian Fleming's agent 007 James Bond. On the 1st of September EMI released a Limited Edition double CD to mark the anniversary. 'The best of James Bond 30th Anniversary Limited Edition' [EMI CDS 7985602] includes the theme music from all the films (some of which may interest TMR readers) but also previously unpublished material and radio 'spots'. A single CD, tape or Lp titled 'The best of James Bond 30th Anniversary Collection' is also available featuring only the themes from the films. [EMI CD BOND 007]

The Bonzo Dog (Doo Dah) Band had some popular releases in the 'sixties and 'seventies, most of which may not interest our readers. However they did record a fresh version of 'Jollity Farm' and the well known novelty 'Intro and Outro'. Both these and more are now available on CD [EMI CZ 499] or as part of a three CD set [CD DOG 1] for the more adventurous.

Blues enthusiasts will welcome a new release from EMI Blues series the famous Aladdin Label records of Charles Brown from his earliest Driftin' Blues (14 Sept 1945 - Philo 112) through to track 20 and Merry Christmas, Baby (4 Sept 1956 - Aladdin 3348), if you've never heard "The Black Bing Crosby" then now is the time to buy 'The Best of Charles Brown - Driftin' Blues' [CDP-7-97989-2].

If, like me, you remember the death of Buddy Holly and mourned his loss you may have bought the Lp 'Bobby Vee Meets the Crickets'. And, if like me, you subsequently lost or sold your copy, you will no doubt be pleased to learn that it has been re-issued by Liberty on CD. [EMI CDP-7-96054-2] There are twenty two tracks on the CD representing an additional eight previously un-published items as a bonus. These bonus tracks make the CD worthwhile buying even if you have the original Lp.

The success of the film based upon Josef Locke's life has prompted the release of more of his repertoire. Twenty four songs are on 'Take a Pair of sparkling Eyes' [EMI CD CDGO 2038, tape and - surprisingly - Lp] If you like tuneless songs well sung by a popular Irish tenor, this is for you. 69 minutes.

Capitol have released from its Country and Western archive a compilation titled 'Hillbilly'. 26 tunes that reflect the older style of C&W. including 'The Warbash Cannonball' from Roy Acuff, 'Knoxville Girl' by the Louvin Brothers. The Jimmie Rodgers number 'In the Jailhouse Now' is performed by Tommy Duncan - a veteran of the 30s and 40s. Mac Wiseman performs a Skiffle group number popular in the fifties - 'Freight Train'. 75 mins playing time on CD [CDEMS 1445 and tape].

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